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# PERSIAN INFLUENCE ON HINDI

BY

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To

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**Vice-Chancellor**

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## PREFACE

A work on the Persian influence on Hindi was long overdue. But no other scholar coming forward, it was suggested by my friend Pandit Sakalnarayan Sarma, Lecturer in Sanskrit and Hindi, Calcutta University, that I should undertake the work. This is the only excuse for my entering this field.

The original manuscript was in Hindi, but it was rendered into English on the advice of my esteemed friend, Dr. Ganesh Prasad, M.A., D.Sc., Hardinge Professor of Higher Mathematics, Calcutta University.

In preparing this book I have made use of several works ; but the most useful among them were, *The Abe Hayāt* (Urdu) and *The Sakhundāne Fāras* (Urdu) by the late Shams-ul-Ulema Maulana Muhammad Hussain "Azād."

I cannot finish these lines without tendering my grateful thanks to Maulana A. F. M. Abdul Qadir Sahib, M.A., of the local Islamia College for his valuable suggestions and helpful advice, but for which the work could not be what it is. I also thank my friends Pandit Ayodhya Prasad, B.A., and Babu Manmohan Ghosh, M.A., who

took keen interest in this work. Of these two, Pandit Ayodhya Prasad helped me with his knowledge of Persian and Arabic and Mr. Ghosh has once gone through the proof-sheets.

AMBIKAPRASAD VAJPEYI.

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# PERSIAN INFLUENCE ON HINDI

## INTRODUCTORY

In ancient times, there was a regular exchange of knowledge between India and Persia. Arabia had also relations with India. The Arabs used to come to India for purposes of trade and to carry Indian goods to Europe and Africa. They learnt the sciences of Astronomy, Medicine and Numbers from the Indians and therefore the Muhammadan word for numbers is *Hindsa* even to-day. Hindu pandits used to visit Arabia and Mesopotamia during the reign of Caliph Harun-al-Rashid and in the Hamidia library of Jerusalem has been found a copper inscription with the seal of Fazl-bin-Yehia, the prime minister of Harun-al-Rashid containing 128 verses in which India, the Vedas and Aryan knowledge and sciences are very highly spoken of. Harun-al-Rashid had established a translation department, named "Bait-ul-Kitab" (house of learning) and got philosophical works translated into Arabic by

Parsi, Christian, Jew and Hindu translators. His successor, Mumun-al-Rashid, gave a great impetus to this department. Five hundred years before the Prophet Muhammad, we find a poet, Jarham-bin-Tai by name, dealing with the incarnation of Srikrishna and eulogizing him. In this the god Mahadeva is said to be the bestower of all desired objects.

Arab traders used to come to the kingdoms of the Zamorin of Calicut and the king of Travancore on the Madras coast and carried on their business safely without any interruption. Hindu kings treated them very courteously. But after the rise of Islam, Arabs became full of bellicose spirit. They wanted to invade India, but could find no pretext whatever. Pretexts for a war are, however, easily found and at last the Arabs did find one. Some Arab women, who were going to Arabia by sea from India, were carried off by pirates near Sind. The Caliph of Damascus held Dahir, the king of Sind, responsible for the crime and ordered his Sirdar Muhammad-bin-Qusim to invade Sind. He attacked the port of Dewal in 712 and pillaged and massacred the people. King Dahir was slain in the battle. His son fled from the battle-field, but his queen fought bravely and died fighting. Sind passed into the hands of the Arabs, but their influence on Sind consists of only in the

Muhammadan population and the change of the Sindhi script from Aryan to Arabic.

Aryan teachers used to go to Persia also. During the reign of Shah Gustasp, Vyasji visited Persia and the Shah invited the philosopher Zoroaster to meet him. Many hundred years after, a Hindu—Rabindranath Tagore—was invited to Persia and was feted and honoured both by the government and the people of the country. Before that the Persians did not find anything worth admiring in India in bondage, and the very name Hindu was a synonym for a slave. Though India was not ruled by the Persians, the Persian culture and language ruled her for some hundred years and are ruling her in some respects even to-day. India was twice invaded by Persians during the last days of the Mughal rule. Nadirshah's invasion is notorious for his cruelty and inhumanity and Ahmad Shah Durrani, though he defeated the Marhattas in the battle of Panipat, could not consolidate his victory. This was the last invasion of India from her north-western frontier.

The Muhammadans, who conquered India and ruled her for hundreds of years, were neither Arabs nor Persians but Turks, Pathans, Mughals, etc. The Turks, who invaded India through Afghanistan, left no impression on our language. No doubt, some Turkish words

found their way into Hindi and probably for this reason the word Turk or Turuk came to be used for a Muhammadan in the Hindi language.\*

In 977 A.D. Subuktagin, the slave of the Turk Alaptgin became master of Ghazni and proclaimed himself Amir. He was very ambitious and invaded the Punjab in 986. After him, his son and successor Mahmud invaded India seventeen times and having plundered the country, behaved very cruelly towards the people. With these invasions was associated the great scholar Muhammad bin-al-Beruni, who obtained a first-hand knowledge of India and Indians, studied their language and culture and authoritatively dealt with the various aspects of Hindu life and literature in his famous work, the "Kitab-ul-Hind." The language these early invaders spoke was, no doubt, Turkish, but they patronized Persian and, perhaps, carried on the administration of the country through this language. This seems the reason why the Persian poet Firdousi wrote his famous work the "Shahnama" in Persian in praise of Mahmud.

When in any country two cultures come into contact, the customs, mode of living,

\* हिन्दू तुर्कन् भर्ते लराई—(पश्चावत)। हिन्दू तुरक दीन है गये—(हस्त-प्रकाश)। हिन्दूहि मधुर न देहि, कटका तुर्काहि न पियावहि—(नरहरि कवि)।

costume, language, literature, music and arts of the one are influenced more or less by those of the other. Usually the conquered or the ruled, owing to their inferiority complex, think their rulers worthy of emulation and imitation. But sometimes the rulers have also imitated the ways of the ruled in some respects. After the subjugation of the non-Aryans by the Aryans, the non-Aryan majority naturally adopted the ways of the Aryans and assimilated their culture. But when the Aryans thought that their conquest was complete and rule secure and that they had nothing to fear from the conquered, the non-Aryan spirit gradually began to permeate in the Aryan society, through the age-long habits and traditions of the non-Aryans. It is not, therefore, improbable that the Aryans, in order to humour the conquered and to lighten their yoke, themselves adopted some of the customs of the non-Aryans and thus became with them as milk and water.

It is well-known that there was no caste-system among the Aryans and there were no idols and temples. There were only four *varnas* among them and they worshipped *Indra*, *Chandra*, *Varuna*, *Savita*, etc., through sacrifices or *Yajnas*. But owing to their connection with the non-Aryans, temples and idols together with a large number of castes and sub-castes came into being into the Aryan society. The

non-Aryans or the Dravidians were divided into a number of castes and sub-castes, therefore, it is not improbable that the caste-system came into the Aryan community through the conquered non-Aryans. This is no idle conjecture, for the inclusion of *Asura*, *Rakshasa* and *Paisacha* forms of marriage in the eight kinds of marriage, described in the *Manusmriti* proved it.\* But usually the conquered and the ruled adopt the customs and accept the culture of the conquerors, because they look upon them as great and advanced and feel themselves very low. This was the reason why a large number of the non-Aryans accepted the Aryan culture. During the Muslim rule, many Hindus were converted to Islam, but a still larger number, though they did not openly accept the Prophet's religion and teachings, for obvious social advantages dressed as Muhammadans. As the English costume is a passport for places usually beyond the reach of Indians, so some of the places were reserved for Muslims only in those days. The Hindus imitated the Muhammadans so cleverly that it was impossible to detect them. During the days of the Nawabi rule in Lucknow none was allowed to enter the great Imambara during the month of Muharram without green clothes on and the Hindus

\* ब्राह्मो देवस्थैवार्थः प्राजापत्यस्थासुरः ।  
गान्धवीं राजस्थैव पैशाचशाष्टिरूपमः ॥ मनुष्यति अ. ३, श्ल. २१ ।

desirous of visiting the place had to get their clothes dyed green.

Shihabuddin Muhammad Ghori left India, after having installed his slave Qutb-ud-din Aibak on the throne of Delhi. He and other Muhammadan invaders came through Afghanistan. Though their language was Turkish, the administration was carried on through the medium of Persian. Thus Persian being the language of the rulers of India, our Hindi language was much influenced by it and we propose to deal in the following pages how this influence was brought about.

#### SANSKRIT AND PERSIAN LANGUAGES.

The old language of India is commonly known as Sanskrit. No doubt, it is old when compared to modern vernaculars, but there was and is a still older language, which is called the Vedic Sanskrit or the Vedic language. Similarly there was an older language than the modern Persian in Persia also, which went by the name of Pahlavi. But a still older language of Iran, corresponding to the Vedic language has been named the *Zend* \* by orientalists, which

\* It seems that the word *Zend* is a corrupt form of the word *Chhanda*, which comes from *Chhandas*. In old days the Vedic language was called *Chhanda* and the ordinary spoken language was termed *Sanskrit*. In the Rigveda we find the word *chhândansi*—the Vedic

is the language of the *Avesta*, the sacred book of the Parsis. There is a great deal of similarity between the Vedic language and the Zend and it seems to us that they are the daughters of some other language. The Zend alphabet is like that of the Sanskrit and consists of thirteen vowels.

The old name of Persia is Iran, where Zoroasterism was once the popular religion. But since the conquest of Iran by the Arabs and the conversion of the people thereof to Islam, the Arab culture and religion occupied the field. Those Iranians who could not bear the onslaughts of the Arab conquerors surrendered themselves and accepted Islam. But there were others, more virile and tenacious, who prized their religion above everything else. As they could not live in Persia and follow the religion of their forefathers, they had no alternative but to leave the land of Iran and take refuge with the Hindu king of Gujerat. Here they were allowed to live in peace in and near Naosari. These Iranians were called Parsis, because they had migrated from Paras or Persia. As the Parsis and the Aryans both were fire-worshippers in their own way, they obviously were members of a common family.

pronunciation is *chhāndagwansi*. छन्दांसि is used for the Atharvaveda in the following :—तथायश्चात् सर्वहृत् च्छः सामानि अश्चिरे। छन्दा उंसि अश्चिरे तथायनुक्षादग्रायत्।

Owing to their habitat in Gujerat, the Parsis became Gujeratis in everything except religion. They borrowed even the Gujerati family names, such as *Shāh*, *Pārekh*, *Mehtā*, *Shet*, etc. Their head-dress was also Gujerati, but now-a-days a sort of felt-cap has become very popular with them. Some Parsis learn Persian also and in their language are found more Persian words than are met with in the language of a Hindu Gujerati.

About the third century A.D., Pahlavī was the language of western Persia which was then called *Pahlava*. The present king of Persia, Shah Reza Shah belongs to western Persia and is therefore called Pahlavī. The Pahlavī language has been described as the mother of the modern Persian, literary as well as spoken, but Persian poets have sometimes used the word Pahlavī for the modern Persian also. The celebrated Maulana Jāmī says \* that Maulvi Rūm's *Masnavī* is the Scripture (Qurān) in the Pahlavī language and no one conversant with the modern Persian can say that the language of the *Masnavī* is other than Persian.

The *Manu-smriti* has included the *Pahlavas* in the list of *Vṛātya* (degraded) *Kshatriyas* and

\* नौवीए मसनवीए मानवी ।

इस कुरआँ दर जबाने पहलवी ॥

मग चे गोयम वस्फ आँ आलौ जनाव ।

नेक पैग़वर वले दारद कि ताब ॥

has said that they became *Vrishala*, because they could not get the sight of the *Brāhmaṇas* and gave up the duties of the *Kshatriyas* as enjoined by the *Śāstras*. The *Vrātya Kshatriyas* of India were great patrons of *Prākrit* languages and their earlier form the *Pāli*, and it has been suggested that the *Pahlavas* carried with them some sort of *Prākrit* in their migration to Persia from India, which has now come to be called the *Pahlavī* (*vide Sakhun-dān-i-Fāris* by M. H. Azād). The south-western part of Persia was called *Fārs* and when the *Fārsis* became the rulers of the entire country, Irān was called *Fārs* and the language of the land was termed *Fārsī*.

#### THE ARABIC AND THE PERSIAN.

As Persian and Sanskrit are very similar, they are termed Aryan languages, in the classification of languages. But owing to the impact of Arabic on Persian, Persians adopted Arabic characters for their language and this Aryan language became Semitic outwardly. It is said, that some sort of Semitic script was used for *Pahlavī*, therefore Persians did not feel any compunction in adopting the reformed Arabic script for their language. Persian was much influenced by the Arabic and Hebrew, the language of the Jews, therefore the language looks like Semitic. But notwithstanding an admixture

of a large number of Arabic, Hebrew and Turkish words, Persian is Aryan at heart even to-day.

### SIMILARITY BETWEEN SANSKRIT AND PERSIAN WORDS.

Not only the Vedic and the Avestic languages have much in common, but there is a good deal of similarity between Sanskrit and Persian also :—

SANSKRIT.	PERSIAN.	SANSKRIT.	PERSIAN.
पितृ, पितर्	پیدار	پدر	پرخ
मातृ, मातर्	مادر	مادر	شب
भ्रातृ, भ्रातर्	بیراہر	برادر	خ
दुहितृ, दुहितर्, दुख्तर	دختر	شکن	سخت
खस्त	خواهیر	احفیظن	افیون
खशुर	خسیر	خسر	گرم
नम्	نبیر	نبیر	نم
तनु	تَن	تن	چشم
पृष्ठ	پوشت	پشت	-
इस्त	دست	دست	-
बाहु	بازر	بازر	اسپ
पाद	پا	پا	ابر
शालि	سالی	سالی	زیرا
गोधूम	گندم	گندم	ناماد
		(जामाता)	
तारा	تارا	تارا	در

SANSKRIT.	PERSIAN.	SANSKRIT.	PERSIAN.
सायं	शाम	शाम	باد
वर्षा	बारिश	بارش	ابر
वर्षात्	बरसात	برسات	أب
चौर	शौर	شیر	پختہ
मेघ	मेग	میغ	شکر
कुञ्जि	किश	کش	سرد
सर्पष	सरशफ	سرشف	ستر
			(اشتر)
प्रमाण	फ़र्मान	فرمان	چرم
आपत्	आफ़त	افت	مہتر
प्रसाद	फ़रशाद	فرشاد	پنج
कर्पूर	काफُور	کافور	ھمار
जलौका	जलूک	جلوک	شش
केश	گیس	گیسر	ھفت
दन्त	دانٹ, دنڈاں	ند, دندان	ھشت
मुष्टि	سُخْت	مشت	نر
सूर, सूर्य	ہر, خُر	ھرر, خر	۸۵
शृगाल	شَرْغَال	شغال	بُود
अस्ति	हस्त	ھست	بُدم
भूत	بُود	بُود	اید
अददम्	दादम		زاید
पतति	फ़تاد	فتد	زید
खौति	ساتايد	ستابد	پژه
बध्नाति	بندد	بندد	تبد

SANSKRIT.	PERSIAN.	SANSKRIT.	PERSIAN.
सरति	रसद	ददाति	دھد
धावति, दावति	दावद	بڑا०	شند
करोति	कुर्द, कुनद	کند, کرڈ	شند
क्रीत	ख़रौद	خرید	مست
गदति	गोयद	گرد	مردہ
सूजति	सरेशद	سریشد	لیسہ
तनोति	तनद	تند	ملد

### FRONTIER LANGUAGES.

The language of Afghanistan and a large part of tribal area between Afghanistan and India is Pashto or akin to it, but the nobility and the gentry in Afghanistan speak Persian. Balochi is the language of Balochistan and the people of Chitral, Kafiristan, etc., have somewhat different dialects of their own. It is generally said that while Arabic is the language of science and Turkish that of valour, Persian is the sweet language. But the general idea about Pashto is that it resembles the sounds of stones in an earthen pot.

### 1. HINDI AND PRĀKRITS

*Hind* is another name of India and our Persian and Arab neighbours knew India by this very name, therefore, the Muhammadans when they came here called the language of this

country Hindi or Hindvi. Before the commencement of Muslim rule in India, the age of Prākrits had nearly passed away and Hindi or Hindvi was coming to the fore. But the Musalmans saw this Hindvi in several forms, which were the outcome of the provincial Prākrits. The oldest Prākrit has been given the name of Ārsha आर्ष and Hemachandra in his प्राक्ताणाध्यायी defines it as the language spoken by Rishis. ऋषिभाषिता is another name of आर्ष. This आर्ष seems to have originated along with the Vedic language. As time passed, several provincial Prākrits arose and were called Śaurasenī, Māgadhi and Paiśāchī. There was also a Prākrit by name Apabhrampśa, which like the Ārsha was common to all of them. In course of time the common Prākrit came to be called the Prākrit or the Mahārāshtrī. Vararuchi in his प्राक्तप्रकाश has used the words Prākrit or Mahārāshtrī for the common language. After a time a mixed language came into being and it was called the Ardha-Māgadhi, because it was an admixture of Śaurasenī and Māgadhi and became the common language in place of Mahārāshtrī. These Prākrits were followed by dialects called Bhāshā or spoken languages. This name Bhāshā was in use for a considerably long time as the language of Hindi poetry, for we find in it not only the works of Tulsīdās and Kesavadās, but the *Padmāvat* of Malik Muhammad Jāisi

too.\* It is said that Tulsidās had used the word Hindvi in a Persian *panchnāmā* which he had signed along with others, but in the *Padmāvat* Jāisī has actually used the word Hindvi thus :—

तुर्की अरबी हिन्दवी भाषा जेतौ आहिं ।  
जामें मारग प्रेमका सबै सराहैं ताहिं ॥

From the above it is clear that there were two kinds of language current in those days. That, which was used by our poets and translators of Sanskrit works, was called *Bhāshā* and the language which was current for the exchange of ideas and thoughts not only amongst the Hindus in general, but between the conquered and the conqueror also, was known as Hindvi or Hindi. But when Muhammadans saw the language in different forms, they selected the most perfect and purified out of them and named it Rekhta. In course of time, this phase of Hindi came to be known as *Nāgari* (language of the cities) as opposed to that of the country. It was also called *Khari* or *Khari boli* on account of its

\* भाषा भणित नोरि भति योरी ।

हंसिबे योग हंसे नहिं खोरी ॥—Tulsidās.

भाषा बोलि न जानहौं जिनकि कुलकी दास ।

भाषा कवि भो मन्दमति तेहि कुल कीशवदास ॥—Kesavadās.

आदि चल जस गाया अहो ।

कड़ चउपाई भाषा कही ॥—Malik Muhammad Jāisī.

purity. Thus Rekhta, *Khari bolī* and *Nāgarī* came to be regarded as synonyms and in course of time became the vehicle of thought for the people of a great part of Northern India.

Lallulalji in his *Premsāgar* calls this Hindi *Khari bolī* and Rekhte-kī bolī. From the name Rekhte-ki bolī it will not be improper to infer that this *bolī* or *dialect* was used to compose the Rekhtās, hence the name Rekhte-kī bolī was given to it.

Let us now investigate the relations subsisting between Prākrits and this Rekhte-kī bolī. We have already seen that there were several Prākrits in use before the modern vernaculars came into existence and the most notable of these were Ārsha or Mahārāshtrī or Ardha-Māgadhī and Saurasenī, Māgadhī and Paisāchī. Ārsha as we already know is the oldest of the lot. We generally meet with the आर्ष प्रयोगs in the current Sanskrit literature, which cannot be justified according to general aphorisms of Pāṇini and these seem to be the basis of Ārsha Prākrit. Now, this Ārsha Prākrit in the ordinary course was succeeded by Mahārāshtrī. Besides these, there were some mixed dialects of which the Ardha-Māgadhī and the Nāgar were the principal ones. Nāgar was the mixture of Saurasenī and Mahārāshtrī (नागरन्तु महाराष्ट्रौ-शौरसेन्योस्तु संकरात्) and this Nāgar is the mother of Nāgarī which is another name of Hindvi. With a little dose of

Apabhramṣa this Nāgarī became modern Hindi, as the following quotations will show :—

भस्ता हुशा जु मारिशा, बहिणि महारा कन्तु ।  
 लज्जेज्जं तु वयं सिअहु, जइ भगा घर एन्तु ॥  
 सिरि चडिशा खंति पफलइँ, पुणे डालइँ मोडंति ।  
 तोवि महद्दम सउथाहं, अवराहिउ न करंति ॥  
 पुत्ते जाएँ कवणु गुणु, अवगुणु कवणु मुएण ।  
 जा बप्पौकी भुंहडौ, चम्पिज्जइ अवरेण ॥  
 चम्पय कुसुमहो मज्जभि, सहि भसलु पइट्टउ ।  
 सोहइ इन्दुनीलु जणि कणइ बइट्टउ ॥  
 पिय-संगमि कउ निहडौ, पिअहो परोक्खहो केम्ब ।  
 मइं बिविवि बिवासिशा, निह न एम्ब न तेम्ब ॥  
 जिवं तिवं तिक्खा लेवि कर, जइ ससि छोलिज्जन्तु ।  
 तो जइ गोरिहे मुहकमलि सरसिव कावि लहन्तु ॥  
 वायसु उड्डावन्तिअए पिअ दिट्टउ सहसत्ति ।  
 अहा वलया महिहि गय, अहा फुट तडत्ति ॥  
 जाइज्जइ तहिं देसडइ, लभइ पियहो पमाणु ।  
 जइ आवइ तो आणिशइ, पहवा तं जि निवाणु ॥  
 गयउ सु केसरि पिअहु जलु निच्छिलइँ हरिणाइँ ।  
 जसु केरएँ हुंकारडएँ मुहहुं पड़न्ति लणाइँ ॥  
 ढोक्का मइं तुहुं वारिया मा कुर दौहा माणु ।  
 निहए गमिहै रत्तडौ दडदड होइ विहाणु ॥  
 बिष्टौए मइं भणिय तुहुं, मा कुर वंकी दिट्ठि ।  
 पुत्ति सकस्सी भक्षि जिवं मारइ हिअहु पइट्ठि ॥

We find three kinds of words in the above quotation, firstly those, that are manifestly Hindi ; secondly, those that are blossoming forth into Hindi and lastly those that are in embryo. भजा, हजा ज़, मारिजा, बहिणि, महारा, कन्तु, सु, भगा, घर, सिरि, चडिजा, खंति, फलइँ, पुण, डालइँ, मोडंति, तोबि, न, करंति, पुत्तें, जाएँ, कवण, गुण, जा, बप्पीकौ, भंडडौ, अवरेण, पद्धट, सोहइ, कणइ, जणि, बद्धउ, पिय, संगमि, निहडौ, केम्ब, मइँ, निह, एम्ब, तेम्ब, जिवं, तिवं, जइ, मुहं, सरसिव, अहा, गय, तहिं, आवइ, आणिअइ, गथउ, पिअह, जसु, तुहुँ, दडबड, विहाण, उड्डावन्ति,, तिक्षा, फुषि, तडन्ति, निच्छिन्नइ, जसुकेरएं, पुत्ति, भज्जि, जिवं, हिअइ, जाइज्जाइ, लज्जेज्जं, वयंसिहु, विद्वासिजा, छोलिज्जन्तु, हरिणाइ, लणाइ, etc. are all such words.

## 2. DIṄGAL AND PIṄGAL.

This Prakrit has been imitated in several places in the Prithwīrāj Rāsau and some other works and has not undergone any change since its inception, therefore its words remained as harsh and unpolished as ever. In Rajputana, they classify the languages as *Dingal* and *Pingal*. *Dingal* is an unpolished dialect and most of the poetic compositions of the Chārana class of poets are written in it. The Braja bhāshā, Awadhi, Baiswari, Bundel-khandi and Maithili, etc., are *Pingal* according to the people of

Rajputana. Diṅgal is said to be a collection of stones that have not come under the hand of a sculptor.

When Mahārānā Pratāp Singha of Chittor was roaming in the jungles and eating the bread of grass on account of the pressure of the forces of Emperor Akbar, a wild cat snatched away a piece of bread from the hands of his little child. This saddened him so much that he thought of seeking peace with Akbar and sent a letter to him to this effect. Prithwīrāj Rāthor, the brother of Raja Rājsinha of Bikaner, was then a prisoner of Akbar. He did not believe that Pratāp was so exhausted and exasperated that he wished to surrender. So with the permission of the Emperor, Prithwīrāj wrote some *dohās* and *sorthās* and sent them to Pratāp. These were composed in the Diṅgal, and Pratāp's reply refusing to surrender was also in the same dialect. On occasions of great crisis not only *Chārans*, but Rajput Rajas themselves used to compose verses in Dingal. It is said, when Amar Sinha, the successor of Pratāp, was pressed by the troops of Jahangir and took to hills and jungles, he sent the following two *dohās* composed in Diṅgal to Nawab Abdur Rahim Khāne Khānā :—

इङ्गा कूरमराव बड़, गोखाँ जोख करन्त ।  
कहियो खानाखानने, बनचर हुआ फिरन्त ॥

तुवराँस्त् दिल्ली गयौ राठोडँ कनवज्ज ।  
राण पथम्ये खानने, सो दिन दीसै अज्ज ॥

The Nawab wrote to him the following  
*Dīngal dohā* in reply :—

धर रहसी रहसी धरम, खप जासी खुरसाण ।  
अमर विश्वार ऊपरे, राखौ नहचौ राण ॥

The language of these *dohās* is easy enough, but that of the “*Dholā Mārū-rā Dūhā*” is easier still, because they are in the spoken language, as the following quotations will show :—

भरइ पलट्टइ भौ भरइ, भौ भरि भो पलटेहि ।  
ठाढ़ी हाथ संदेसड़ा, धण बिललन्ती देहि ॥  
जिणि देसे सज्जण बसइ, तिणि दिसि बज्जउ बाउ ।  
उआँ लगे मो लगसौ, ऊही लाख पसाउ ॥  
दुख बौसारण मनहरण, जो ई नाद न हु'ति ।  
हिघरो रतन तखाव ज्यू, फूटौ दह दिसि जस्ति ॥

### 3. FOREIGN WORDS IN HINDI.

The *Prithwirāj Rāsau* is considered to be the oldest book extant in Hindi, as the works prior to it are all in Prākrits. It may seem strange that the *Rāsau* contains several foreign words, but when we consider the fact that Chand, the author, was a native of Lahore and that the Punjab was already under Moslem rule for nearly two centuries, before the *Rāsau* saw the light of day, it was but natural that

foreign words were used in it. Besides, the war between Prithwīrāj and Ghori is also described in it, hence the use of Muhammadan words was unavoidable. We quote the following from the Prithwīrāj Rāsau to show that the author, Chand Bardāī, did not hesitate to use Persian and Arabic words. In giving an idea to the reader as to what this epic poem consists of, he says :—

उक्तिधर्मविशालस्य राजनीति नवं रसं ।

षट्भाषा पुराणं च कुरानं कथितं मया ॥ समय १ रूपक ३८

So, the language of the Rāsau is made up of षट्भाषा or षड्भाषा, पुराण and कुरान. From षट्भाषा and पुराण are meant Prakrit and Sanskrit and from Qurān he means to say Persian and Arabic words. The underlined words in the following quotations are of Persian or Arabic origin :—

हसम हयग्य देस अति, पति सायर मज्जाद ।

प्रबल भूप सेवहिं सकल, धुनि निसान बहु साद ॥

भइ सु आनि अवाज, आप साहाब दौन सुर ।

बलक सोबलं तेग अच्छुक तौरं ।

ठटी ठट बझोच ढालं निसानी ।

तुम छंडि सरम हम कहौ बत्त ।

आसिक्क तास हुस्सेन हुथ ।

हुस्सेन मौर सज्जाम करि ।

\* पञ्चभाषा=संख्यत, प्राकृत, शैरसीनी, मागधी, देशाची और अपब्रंश ।

उरा हरम सुपिट्ठ रवि, चिह्नं पष्ठां वर भौर ।  
 पासबान कुल सौल सम, पास रघ्वेवर नौर ॥  
 पात्र एक साहाब संग । झुर नूर गुनगान ॥  
 तरकस पांच गिरंम ।  
 संजाव घान उमराव सब्ब, लज्जी अनंत आदब्ब याह ।  
 मुझौं सु गुनह कौनी पसाव ।  
 करि गोसज्ज पवित्र । होइ चिंते रहमान ॥  
 उख्यौ सेन समुद्रह आब ।  
 बकै दीन दीन भरं अप्प दूरं ।  
 हयं कँडि कामं मनं गन्नि गस्सं ।  
 बज भेरि नफेरि भयान सुरं ।  
 तब भैरव इक गन सरिस ।  
 किंन हुकम हरनंद ॥  
 पञ्चास पंच हज्जार गन्नि ।  
 पश्चह पुरान तिन कह्यौ गन्नि ॥  
 आरब्ब बोल बोल्यौ विरुर ।  
 सुरतान जानि जंयौ गरुर ॥  
 प्रतिबुद्ध लह्यौ प्रथिराज नूर ।  
 अतुलित्त जह सामंत सूर ॥  
 गय महल साहि मिलि कहिय बत्त ।  
 सिरधूनि रोस करि नैन रत्त ॥  
 कल्हि तरीक सउंच दिन,  
 चढ़ि मरि सहौ सार ।  
 कहा डर काफर दाखह मुजभ ॥

कहा भर आवध आगर जुज्भ ।

कहौं परिसुरतान ॥

बौर सोर आधात सुनि, गज कुटि बन्धन तारि ।

मिरे उभय भयभौत होइ, परि दरबारह रोरि ॥

अष्ट सहस्र असवार, तुंग तिय अग बनाइय ।

पेसकसी पतिसाह, कूर पर पंचन आइय ॥

लै पुरमान समान धरि ।

जमन जोर बल बहुत करि ।

साध्रमं हथ्य तखौ सुरष्ण ।

दई चित्तरेषा सिताबौ सुडोर ।

प्रात कूच उपरै ।

आज मुकाम जु दुस्तरि ॥

भुकि प्रथिराज नरिंद ।

सिलह सज्जौ नदि उत्तरि ॥

दुश्क कोटल दुश्क नृपति, किन्वे हाजुर आनि ।

सुर असुरन करि मेर, मथम दरिया हिङ्गोरौ ॥

मरदन सों मिलि मरद, मरद बुखो भूष नाहर ।

सोहानैं अरि फौज, चक्र चिहुं कोद फिराइय ॥

नाहर नाहर राय, कहर नाहर सुकन्ह कर ।

राजनैति गज लद्भि, सौस लगा असमान ॥

मंडोवर परिहार मारि उज्जार जेर किय ।

सगपम इक घग द्वास, घलक सिवा सिर मंडहि ।

एक सुदिन सोमेस, दूत हज्जूर बुखाइय ।

तौ पत्तं सुनि अब्ब कगद वरं घलंज आकृतयं ।  
 हथनारि धारि आतस अनंत, सोर रोर अमर उड़िय ।  
 भिनं केति पर्गं हिनंकेति ताजौ ।  
 मिलै भूप भूपं महाबीर गाजौ ॥  
 लगै गुर्ज सौसं इसे टोप टृहै ।  
 प्रलै काल आलं मनौं बीर जगै ॥  
 चट्ठिय जिहाज जस जट्ठि खल ।  
 धुकत धरनि घावास । कोपि कैमास कालकर ॥  
 हुअ डेरा नौबति विहसि । पंच सबद दरबार ॥

We are not aware of any poet before Chand whose works have come down to us, but the first poet who came after Chand was not a Hindu, but a Muhammadan and he wrote not in *Dingal*, but in *Pingal*. There are reasons to suppose that the days of *Dingal* were over, as the Rajput rajas were great patrons of *Pingal* literature. Raja Jaisinha Mirza, of Āmer-Jaipur encouraged the poet Biharlāl to compose his famous *Satsai* and Maharaj Jagatsinha of Jaipur patronized Kavi Padmākar, who composed the *Jagadvinod* in his honour. Maharaj Jaswantsinha of Jodhpur did not lag behind and he himself translated the Dhvanyāloka portion of the Sanskrit work Kuvalayānanda and renamed it *Bhāshā-Bhūshan*. Maharaj Jaswantsinha II ordered his court-poet Kavirājā Murāridān Mahamahopadhyaya to write an elaborate treatise

on *Alānkār* and *Jaswant-Bhūshan* and *Jaswant-Jaso Bhūshan* were the result, for which the Kavirājā was rewarded with a lac of rupees. All these works were in *Pīngal*.

The Hindi poets who came after Amir Ḳhusro, the first poet in *Pīngal*, used freely Persian, Arabic and Turkish words, with the exception of Sūrdās, for he has very rarely used foreign words. However, Kabīr, Nānak, Jaisī, Tulsīdās, Bihārī, Gaṅg, Bhūshan, Padmākar and Pajnes have profusely used them. There is a marked contrast between Hindu and Muhammadan poets of Hindi in this respect, for while the former used foreign words, the latter avoided them as far as possible, for we find very few words of this kind in the writings of Rahīm, Raskhān, Raslin, Usmān, Mubārak &c.

#### 4. HINDI AND MUHAMMADANS

Amir Ḳhusro, the first Hindi poet, wrote during the reign of Allāh-ud-din Ḳhilji and was a very great scholar of his time. He knew not only Persian, Arabic and Turkish, but Hindi also. He had seen eleven kings sitting on the throne of Delhi and was a courtier of seven of them. He died in 1325 A.D. at the ripe old age of nearly 80 years.

During the life time of Ḳhusro, Hindus took to the study of Persian, as it was the king's language and the Amir helped them by his timely

vocabulary, the *Khāliq-bārī*. By this time a large number of foreign words had crept into Hindi. Besides, *Khāliq-bārī*, Khusro wrote a number of *pahelis* (riddles), *mukrīs* or *mukarnīs*, *sukhnās*, *do-sukhnās* &c. These must have been written in Persian characters, for acting though he was as a link between the Hindus and the Musalmans, his riddles, etc., were to amuse only those Muslim nobles and gentlemen who knew Hindi. The Hindus could hardly take advantage of the scholarly writings of the Amir, as they were only beginners in Persian.

Khusro wrote his *Khāliq-bārī* in Persian metre, as the following lines will show :—

रसूल पैग़म्बर जान॥बसीठ ।  
यार दोस्त बोले जो ईठ ॥  
मर्द मनस्तङ्गन है इस्तरौ ।  
क़हत अकाल वदा है मरी ॥  
बिचा बिरादर आओ रे भाई ।  
बिनशी मादर बैठरौ माई ॥  
तुरा बुगुफ़्रम मैं तुझ कह्या ।  
कुजा बिमाँदौ तू कित रह्या ॥  
राह तरौक़॥सबौल पहचान ।  
अर्ध तेझका मारग जान ॥

*Rasūl* is the Arabic and *Paighambar* the Persian word for a messenger. The Hindi word for it is *basiṭh*, which in original Sanskrit is

*Vasishtha.* Tulsidas has used the word *basithi* for messengership in his *Rāmāyan*. *Ith* comes out of the Sanskrit word *ishṭa*, though it is not used in modern Hindi. *Ishṭa* (desired) and *mitra* (friend) are, however, commonly used. “*Main tujh kahyā*” and “*tu kit rahyā*” are still spoken in some parts of the country.

Khusro’s *pahelis* and *mukrīs* were very charming indeed and he was regarded as the inventor of *mukrīs*. The peculiarity of his riddles is that they, not only contain the solution, but the author’s name even, as shown below :—

तरवरसे इक तिरिया उतरौ, उसने खूब रिभाया ।  
 बापका उसके नाम जो पूछा, आधा नाम बताया ॥  
 आधा नाम पितापर वाका, बम्ह पहेली मोरौ ।  
 अमौर खुसरो यों कहे, अपने नाम निबोरौ ॥१॥  
 चार महीने बहुत चले, और महीने थोरौ ।  
 अमौर खुसरो यों कहे, तू बता पहेली मोरौ ॥२॥  
 जलकर उपजे, जलमें रहे ।  
 पांखों देखा, खुसरो कहे ॥३॥

The following are some of his *mukrīs*, *sukhnās* and *do-sukhnās* :—

### Mukrī—मुकरी

सारी रैन मोहिं सँग जागा ।  
 भोर भई तब बिकुरन लागा ॥  
 वाके बिकुरत फाटत हिया ।  
 ए सखि साजन ? ना सखि दिया ॥१॥

सारी रैन छतियनपर राखा ।  
रूप रंग सब वाका चाखा ॥  
भोर भई तब दिया उतार ।  
ए सखि साजन ? ना सखि हार ॥२॥

Sukhnā—सुख्ना

जूता क्यों न पहना ? }  
संबोसा क्यों न खाया ? } तला न था ।  
पान सड़ा क्यों ? }  
घोड़ा अड़ा क्यों ? } फेरा न गया ।

Do-sukhnā of Persian and Hindi

दो-सुख्ना फारसी हिन्दौका  
तिश्वारा चे मौ बायद ? }  
मेलको क्या चाहिये ? } चाह ।

*Chāh* means a ‘well’ in Persian and ‘desire’ or ‘will’ in Hindi. A thirsty man wants water to drink and water used to be had in wells in those days, therefore, he required a well. Amity or peace requires desire or will. In this way a single word, *chāh* was able to give two meanings at one and the same time.

Khusro was a literary genius. He did not stop with his Persian-Hindi do sukhnās, but composed a Persian-Hindi *ghazal* also which begins thus :—

ज़ेहाल मिस्कीं मक्कुन तगाफुल,  
दुराय नैनां बनाय बतियाँ ।  
कि ताबे हिजरां न दारम ऐ जाँ,  
न लेहु काहे लगाय छतियाँ ॥

This *ghazal* is very well-known and must have drawn a chorus of applause when it was read out. It is inconceivable that the language in which Khusro wrote so much was then in its infancy, but unfortunately we have no materials to support our point of view.

It is a matter of great regret that though there was produced a mass of literature in the *Bhāshā*, nothing seems to have been done as far Hindi or Hindvi was concerned till we come to the days of Kabir. This saint was followed by another poet-saint named Nānak and after him the dark period of Hindi lasts till the second battle of Panipat, when the empire of India passed to the Moghuls. The reign of Akbar must be said to be the period of renascence for Hindi, when we find a great many poets writing in different dialects.

The regime of Akbar is famous for the literary production of a high order, for not only the ordinary poets of the day took to literary pursuits, but even the emperor himself and his ministers, both Hindus and Musalmans, wrote poetry in Hindi. Birbar or Birbal, as he is popularly known, was a great favourite of Akbar and the emperor was overwhelmed with grief on his death and expressed himself thus :—

सब कछु दीनन दीन, एक दुरायो दुसह दुख ।  
सोउ दै हमहिं प्रबीन, नहिं राख्यो कछु बौरवर ॥

Bīrbar used to give away all he had to deserving people on the occasion of his birth-day anniversary and he did the same when he left for the battle-field, where he fell. Akbar was much grieved to hear the sad news, which the above quotation represents.

Akbar's prime minister was Nawab Abdur Rahīm Khānē khānā, popularly known as the poet Rahīm. Like Amir Khusro, the Nawab also was a literary genius. It is not possible to compare the literary attainments of the one to those of the other, but this can be safely said, that the Nawab's knowledge was not confined to Arabic, Persian, Turkish and Hindi only, but extended to Sanskrit and the provincial dialects of Hindi also, that is, Braj, Awadhī, Rajputānī &c.

*Khane khānā's verses in Braj Bhāshā.*

रहिमन जो ओळो बढ़ै तो अति ही इतराय ।  
 प्यादेसे फर्जीं भयो, टेढो टेढो जाय ॥  
 यों रहीम सुख होत है, बब्धो देखि निज गोत ।  
 ज्यों बड़री अखियान लखि, आंखिनको सुख होत ॥  
 छार मुँड मेलत रहत, कहु रहीम केहि काज ।  
 जेहि रज रिषिपतनौ तरी, सो टूंटत गजराज ॥

*His verses in Khari boli or rekhta.*

कलित लखित माला, बाजवाहिर जड़ा था ।  
 चपल चखनवाला, चांदनीमें खड़ा था ॥

कठि तट बौच मेला, पीत सिला नवेला ।  
अलिबन अलबेला, यार मेरा अकेला ॥

While Amir Khusro composed his *ghazal* in a language which was partly Persian and partly Hindi, the Nawab composed *stokas* in partly Sanskrit and partly Hindi as will be evidenced from the following lines :—

दृष्टा तत्र विचित्रतां तरुतां,  
मैं था गया बागमें ।  
  
काचित्तव कुरङ्गशावनयना,  
गुल तोड़ती थी खड़ी ।  
उम्मूँधनुषा-कटाक्ष-विशिखैः  
घायल किया था सुझे ।  
  
तल्लौदामि सदैव मोहजलधो,  
हे दिल गुजारौ शुकर ॥१॥  
  
एकस्मिन्दिवसेऽवसानसमये,  
मैं था गया बागमें ।  
  
काचित्तव कुरङ्गबालनयना,  
गुल तोड़ती थी खड़ी ॥  
दृष्टा तां नवयौवनां शशिमुखौम्  
मैं मोहमें जा पड़ा ।  
नो जोवामि ल्या विना शृण सखे !  
तू यार कैसे मिलै ॥२॥

Nawab Khāne khānā had not only a great faith in astrology, but he himself was a great astrologer and wrote nearly a hundred verses

in a language partly Sanskrit and partly Hindi with an admixture of Persian.\* The following are a few examples :—

यदा सुश्तरौ कर्कटे वाकमाने ।  
 यदा चश्मखोरा ज़मीं वासमाने ॥  
 तदा ज्योतिषी क्या कहै क्या पढ़ैगा ।  
 हुआ बालका पादशाही करैगा ॥१॥  
 यदा शत्रुखाने पढ़ै उच्चका ।  
 करै ख़ाक दौलत फिरै जाबजा ॥२॥  
 यदा भाग्य मालिक भले घर पड़ै ।  
 कमाकर सुदौलत ख़ज़ाने भरै ॥३॥  
 करैंगे जबखूशी अमीरी सुफल ।  
 वज़ीरी अमीरी करैं बेफ़िकर ॥

During and after the reign of Akbar there arose a number of Muhammadan poets of Hindi, who were in no way inferior to Hindu poets. All of them wrote in *Bhāshā* or *Braj Bhāshā*. Raskhān was a contemporary of Khane khana and his *kabittas* were very highly appreciated by the Hindus in general and Vaishnavas in particular. The following *kabitta* of him charms the hearers even to-day :—

मानुष हों तो वहों रसखान,  
 बसौं मिलि गोकुल गांवके ग्वारन ।  
 जौ पसु हों तो कहा बस मेरो,  
 चरौं नित नन्दकी धेनु मंभारन ॥

\* खेटकौतुकजातकम् :

पाहन हों तो वही गिरिको,  
 जो कियौ कर छव पुरन्दर धारन ।  
 जो खग हों तो बसेरो करौ',  
 वा कलिन्दजा कूल कदम्बके डारन ॥

Gāng Kavi was another contemporary of Khane khana and it is said that he received a reward of thirty-six lacs of rupees from him. He had mastered many languages and even composed verses in a language partly *Bhāshā* and partly Persian, as the following quotation will show:—

कौन घरौ करिहै बिधना  
 जब रुये आँ दिलदार मुबौनम् ।  
 आनंद होय तब सजनी,  
 दर वस्ते यार निगार नशीनम् ॥

Akbar's grandson, Shah Jahan, was also a poet and used to compose Hindi verses. When he was imprisoned by his son Aurangzeb and was put to great indignities, he wrote the following *kabitta*:—

जथत हौ लख दान दियो अह नाम धखो नवरंगबिहारी ।  
 बालहिसों प्रतिपाल कियो अह देस मुलुक दियो बलभारौ ॥  
 सो सुत बैर बुझै मनमें धरि हाय दियो बंधसारमें डारौ ।  
 शाहजहां बिनवे हरिसों बलि राजिवनै रजाय तिहारो ॥

Bhikhāridās who flourished a century later, says about Gaṅg and Tulsidās :—

तुलसौ गंग दोऊ भये, सुकबिनके सरदार ।  
जिनके काव्यनमें मिलौ, भाषा विविध प्रकार ॥

During this period there was a constant flow of Persian, Arabic and Turkish words in Hindi, and this led Bhikhāridās to give some latitude for the use of words of these languages : He says :—

ब्रजभाषा भाषा रुचिर, कहैं सुमति सब कोय ।  
मिलै संस्कृत पारस्यो, पै अति सुगम जो होय ॥

Another writer goes a step further and he allows the use of Arabic words too. Thus he writes :—

अन्तर्वेदी नागरी, गौड़ी पारस देस ।  
अरु अरबी जामे मिलैं, मिश्रित भाषा भेस ॥

This paved the way for the uninterrupted use of a language mixed with Persian and Arabic words. The reason was not far to seek. The Muhammadans were the rulers of the land and the Hindus in order to get into the service of the government, tried not only to learn Persian and Arabic, but also to use the words of those languages in their daily business. A large number of foreign words came to be used in Hindi for the purpose of rhyming also. Thus Hindi became a mixed language and was named Rekhtā.

## 5. HINDI AND URDU

The language which Amir Khusro employed in his *Khālig-bari*, *riddles*, *mukris*, etc., was called by him Hindi or Hindvi. It was the language current over large portion of northern India and was used by the gentry and the city-folk in their social intercourse and communication of thoughts and ideas; therefore it began to be called Rekhtā. The word Rekhtā is Persian in origin. Fallān calls it "the Hindustānī language as spoken by men," while Bate is of opinion that "the Hindustani language (being a mixed one) is called Rekhtā." The late Shams-ul-ulemā Moulānā Muhammad Husain Āzad says:—"This language is called Rekhtā also, for different languages have made it strong, as a wall is made strong by brick, earth, mortar, whitewash, etc., or Rekhtā means a thing fallen, scattered or in topsyturvy condition. It is called Rekhtā because it is a collection of distracted words."\* Rekhtā is the name given to a metre also and Kabir is said to have composed a large number of Rekhtās.

Now there can be no doubt that this Rekhtā (the Hindi or Hindvi of Khusro) is the mother of modern Hindi, which in itself was originated

\* *Āb-i-Hayāt*, p. 21.

from the Ārsha-Apabhramṣa Prākrit. Its Hindu name was Antarvedī Nāgari, because it was the spoken language of the people who lived between the *doab* of the Jumna and the Ganges. The Hindus did not use it for literary purposes, but it was spoken equally by the Hindus and the Musalmans. When the Musalmans came to India, they had to use it with the admixture of their own words and when the Muslim rule was well established a large number of foreign words came to be used in it and in the meanwhile the Hindus having learnt Persian, very profusely used foreign words. This converted it into a mixed language and the vehicle of expression of ideas of both the Hindus and the Musalmans.

Owing to the increase in the number of the Persian-educated Hindus or some other reason unknown to us, Raja Todarmal, the Revenue Minister of Akbar, made Persian the official language of his department in *Samvat* 1638 (1581 A.D.). This statement of the late Munshi Deviprasād, Munsif of Jodhpur, is supported by Professor Blochmann, who, under the caption "Hindu Rajas under the Mughals" wrote in the *Calcutta Review* in the seventies of the last century that all the revenue records—the *dastur-ul-amals* were in Hindi up to the middle of Akbar's reign, but were changed into Persian under the orders of Todarmal.

Todarmal himself was a Hindi poet and therefore cannot be accused of injuring his own language. But this can be said of him that while trying to make a sketch of the god Gaṇeśa, he made that of a monkey, as the Sanskrit saying goes. Hindi was degraded and Persian was applauded in the king's courts. Though the Muslim poets and emperors composed their verses in Hindi, yet it lost its old glory. If Todarmal had any idea of what his act will lead to, certainly he would not have done so.

Khusro had written his *Khāliqbāri* and riddles in Persian characters and it seems that Hindi poetic works were generally written in Persian characters by Muhammadan writers, for not only the *Padmāvat* of Jāisi, but even the work '*Hammir Hath*' by Chandrashekhar Vājpeyi was found written in Persian script. In support of this, the following riddle of Khusro can be cited :—

अन्धा गुंगा बहरा बोले, बहरा आप कहाये ।  
देख सफेदी होय अँगारा, गूँगे से भिड़ जाये ॥  
बांसका मन्दिर वाका बासा, बाशेका वह खाजा ।  
संग मिले तो सिरपर राखें, वाको राव औ राजा ॥  
सौसौ करके नाम बताया, तामें बैठा एक ।  
उखटा सौधा हिर फिर देखा, वही एकका एक ॥  
मेद पहेली मैं कहौ, तू सुन ले मेरे लाल ।  
अरबी, हिन्दी, फारसी, तीनों करो खयाल ॥

The solution of this riddle is *lāl* or ruby, but unless one knows the Arabic, Persian and Hindi words for ruby he cannot solve it. In Arabic *lāl* means red—and now Hindi has also adopted this meaning, but in Persian it means deaf and dumb and in Hindi it is a small bird which is generally kept in a bamboo-cage, so this bamboo-house is said to be its abode. *Bāshā* is a small hawk and eats up the *lāl*, so *lāl* is said to be the prey of *bāshā*. *Lāl* is also a ruby, so *raos* and *rajas* put it on their head or crown. Now, as spittle comes out by hissing or whistling, so the poet says that he gave out the secret by whistling and further says that in that is seated one and from whichever side you see or turn it upside down that one will remain. In Hindi *lāl* is a bird, a child and spittle. But the most significant part of the riddle is that whether you read it from the right or from the left there will be no difference. This is possible only when the solution of the riddle is written in Persian characters, for it cannot be changed owing to its peculiar spelling; as between the two *lāms*, there will always be only a single *ain* or *alif*. But if it had been written in Hindi or *Nāgarī*, it could not have been read both ways, as when reading it from the right it would become '*lālā*' instead of *lāl*. So the writing of Hindi in Persian characters was the necessary seed for the growth of the

magnificent tree of Urdu. Mīr Amman of Delhi, who wrote his famous book the '*Bāghobāhār*' at the instance of Capt. Gilchrist of the Fort William College in 1802, gave in its preface what he considered to be the history of Urdu. The author says that when Akbar ascended the throne, people from different parts of the country flocked to the capital for trade and other purposes. Their languages were different, but by their interchange of talk a language grew up which was called Urdu.\* Urdu means camp in the Tartar language. Mīr Amman's followers have gone even so far as to add that the name Rekhtā was given to this language by Persian poets during the reign of Shah Jahan.

Let us examine the statement in the light of history. We have already seen that centuries before Akbar or the Mughals were thought of,

\* हकीकत उर्दू ज़बानकी बुजूर्गोंके सुंहसे यूँ सुनी है कि दिल्ली शहर हिन्दुओं के नज़दीक चौजगी है। वहीं राजा परजा क़दीमसे रहते थे और अपनी भाषा बोलते थे। हज़ार बरससे मुसलमानोंका अमल हुआ। सुलतान महमूद गजनवी आया। फिर गोरी और लोदी बादशाह हुए। इस आमदोरफ़्तके बाइस कुछ ज़बानोंने हिन्दु मुसलमानकी आमेज़िश पायी। आखिर असीर तैमूरने . . . . हिन्दुजानकी लिया। उनके आने और रहनेसे लश्करका बाज़ार शहरमें दाखिल हुआ। इस बासे शहरका बाज़ार उर्दू कहलाया। . . . . जब अकबर बादशाह तख्तपर बैठे, तब चारों तरफके सुल्कोंसे सब कौम क़दरानी और फैज़रसानी उस खान्दान लासानोंको सुनकर हुजूरमें आकर जमा हुए। लेकिन हरेककी गीर्याई और बोली जुदी जुदी थी। इकट्ठे होनेसे आपसमें लेनदेन सौदा सुल्फ़ मवाल जापान बरते एक जगान ज़र्दकी सुरक्षर हुई।

Amir Khusro wrote in a language which is not different from Rekhtā or Urdu, but which he called Hindi or Hindvi. Akbar came to the throne in 1556 A.D. and Shah Jahan reigned from 1627 to 1658. But Amir Khusro died in 1325 A.D. long long before Akbar and Shah Jahan were born and the language of Khusro is as good as that of Wali, if not better. After Khusro comes Kabir on the scene. He was born in 1398, at Benares just seventy-three years after the death of Khusro. In point of learning Kabir was no match to Khusro, but he was a saint of no mean order and could express himself very well not only in provincial dialects but in Hindi too. He not only wrote *pads* and *sākhīs*, but *rekhtās*\* also. A few verses of his are as follows :—

दुखमें सुमिरन सब करैं सुखमें करै न कोय ।  
 जो सुखमें सुमिरन करै दुख काहेको होय ॥  
 यह तो घर है प्रेमका खालाका घर नाहिं ।  
 सौस उतारै भुइं धरै तब पैठै घर माहिं ॥  
 पाया कहैं ते बावरे खोया कहैं ते कूर ।  
 पाया खोया कुछ नहीं ज्योंका त्यों भरपूर ॥  
 सूरा सोइ सराहिये लड़ै धनौके हेत ।  
 पुजा पुर्जा कट गिरै तज न छाँड़ै खेत ॥

\* Even Muslim poets of Urdu have used the work *rekhtā* in the sense of Hindi poetry as opposed to Persian :—

शेर बेमानीसे बिहतर है तो कहना रेखा।—Ab-i-Hyat, p. 21.

बनारसी बोल्हौमि

अँधियरवामें ठाड़ि गोरी का करलू ॥ टेक ॥  
जब लगि तेल दियामें बाती,  
येहि अँजोरवा बिक्काय घलतू ।  
मनका पलँग सन्तोष बिछौना,  
ज्ञानकै तकिया लगाय रखतू ॥  
जरि गया तेल, बुझाय गइ बाती,  
सुरतमें सुरत समाय रखतू ।  
कहै कबीर सुनो भाई साधो,  
जोतियामें जोतिया मिलाय रखतू ॥

रेखता

बिना बैराग कहु ज्ञान केहि कामका,  
पुरुष बिनु नारि नहिं सोम पावे ।  
खांग तो साहुका काम है चोरका,  
कपटकौ भयटमें बहुत धावै ॥१॥  
बात बहुत कहै भूठ कूटै नहीं,  
सुखके कहे कहा खांड खावै ।  
कहै कबीर जब काल गढ़ धेरिहै,  
बात बहु बकै सब भूलि जावै ॥२॥  
मन मस्त हुआ, तब क्यों बोलै ॥ टेक ॥  
हीरा पायो गाँठ गठियायो, बार बार वाको क्यों खोलै ॥१॥  
हलकी थी जब चढ़ी तराज़, पूरी भई तब क्यों तोलै ॥२॥  
सुरत कलारी भइ मतवारी, मदवा पौ गइ बिन तोलै ॥३॥  
इंसा पाये मानसरोवर, ताल तलैया क्यों डोलै ॥४॥  
तेरा साहिब है घट माहीं, बाहर नैना क्यों खोलै ॥५॥  
कहै कबीर सुनो भाई साधो, साहिब मिल गये तिल ओलै ॥६॥

Nānak comes next to Kabīr. He was born in 1469, seventy-one years after Kabīr and wrote in a language which with a little admixture of Panjabī is nothing but *Kharī boli* or Rekhtā. The following is a specimen of this :—

इस दमदा मैंनूँ की बेभरोसा,  
आया आया न आया न आया ।  
या संसार रैनदा सुपना,  
कहीं दीखा कहिं नाहिं दिखाया ॥

सोच बिचार करै मत मनमें,  
जिसने ढूढ़ा उसने पाया ।  
नानक भगतनके पद परसे,  
निस दिन रामचरन चित लाया ॥

If the name Rekhtā had not been given to *Kharī boli*, Kabīr could not have used the word. Therefore, it comes to this, that though the name Rekhtā was given to Hindi, by Persian poets, the event took place not in the reign of Shah Jahan but presumably in the reign of Sikandar Lodi, when the Kāyasthas began to study Persian.

This Rekhtā, as we have already seen, was written in Persian characters by Muhammadans, and the writings of the Hindus were in Hindi or Nāgarī characters. Munshi Naunidhrāi, whose *Dastūrsibiyān* and *Masdar Fayūz* are taught to beginners of Persian in *maktab*s, gives in his

preface to the *Masdar Fayūz* the name Hindi to his language which is apparently Urdu. He says :—

करूँ बाद इसके बहिन्दी ज़बाँ ।  
कर्दू कायदे फारसीके बयाँ ॥

Celebrated Muhammadan writers of Urdu poetry also used the word Hindi for Rekhtā or Urdu, thus—

क्या जानूं लोग कहते हैं किसको सरूरे कल्ब ।  
आया नहीं है लफ़्ज़ यह हिन्दी ज़बाँके बीच ॥ (मोर)  
मतलबकी मेरे यार न समझ तो क्या अजब ।  
सब जानते हैं तुर्कीकी हिन्दी ज़बाँ नहीं ॥ (आतिश)

Mr. Muhammad Abdul Qadir Sarwari, M.A., LL.B., writes in connection with the दीवाने हिन्दी of Bāqar Āgāh of Ellore :—

दोवानके सरवरक़ (मुखपृष्ठ) पर और खुद अश्यारमें भी कहीं कहीं “हिन्दो” हीका लफ़्ज़ इस्तेमाल किया गया है ताहम यह मालूम रहे कि इससे सुराद उन शाइरोंको उर्द होता थी, क्योंकि वह उर्दूको हिन्दोसे कोई जुदा चौज़ नहीं समझते थे ।

He proceeds thus :—

हिन्दी या हिन्दवो इसका कदौमतरीन नाम था । उर्दू और दखनीके लिये भी यह लफ़्ज़ बिला तकल्फ़ इस्तेमाल होता था गोया ‘उर्दू’, ‘हिन्दी’ और ‘दखनी’ एक हो ज़बानके मुख्तलिफ़ नाम थे ।... इस ज़बानकी शाइरी रेख ता कहलाती थी ।—Risālā Urdu, April, 1929.

In this way one single language owing to the difference in scripts was called Hindi and Urdu, and as time passed the Urdu phase of Hindi drew its nourishment generally from Persian and in the end became a separate language altogether. If there had been only one language, the unseemly quarrel between the protagonists of Hindi and Urdu would not have arisen. It will not be improper to consider here the fact that in spite of the influence of Persian on the languages of other provinces, specially of Gujarat and Sind, there remained only one language and no second language came into existence. The language of Gujarat is Gujerati. Amongst the Gujeratis there are not only Hindus and Muhammadans, but Pārsīs also. The difference between the speeches of the Hindus and Musalmans exists also in Gujarat. In the speech and writings of the Pārsīs, Persian words are largely used and the Gujerati literati complain that the language and spelling of the Pārsīs are defective. The difference between the Hindu Gujerati and the Pārsī Gujerati is something like that of Hindu Hindi and Muhammadan Hindi, but the script being one and the same, the difference is not perceptible and there is only one language.

The case of Sindhi is peculiar. It has no alphabet of its own and is written in Arabic characters. But it is amusing to find that by the

generous use of dots above or below a letter, pronunciation of all the Sanskrit letters have been made available in these Arabic characters. Hindus and Musalmāns both speak the same language ; and had there been any set of indigenous Sindhi characters, the quarrel between Hindus and Muhammadans about the language might have taken place in Sind also.

The chief difference between Hindi and Urdu is no doubt due to alphabet, but the fact which deserves special attention is that Urdu is meant for the followers of the Persian or Islamic culture while Hindi for that of the Aryan or Indian culture. And it is according to this standard of culture that the words and ideas of foreign or native origin are brought into the language. This led Raja Lakshmaṇ Sinha to write thus :—"In my opinion Hindi and Urdu are two separate speeches. Hindi is spoken by the Hindus of this country and Urdu is the speech of Muhammadans and the Persian-knowing Hindu. Hindi contains more words of Sanskrit, and Urdu those of Persian and Arabic."\* This is the reason why *tat-sama*, *tadbhava* and *deśaja* words or words of Arabic, Persian or Turkish origin are more or less used in the language. The spoken

\* हिन्दी रघुवंशकी भूमिका ।

language of Hindus and Musalmans for ordinary intercourse is the same. Musalmans living in villages, speak the dialect of their particular village like their Hindu brethren. But the literary languages of Hindus and Muhammadans are different, and hence the gulf between the two, instead of being bridged, tends to become wider day by day. It is almost inconceivable that they will be one again, because the tendency is more in favour of separation than practical requirement.

It will not be out of place here to quote the opinion of the late Shams-ul-Ulema Muham-mad Husain Azad. He says :—

उर्दूका दरखूत अगरचे संस्कृत और भाषाकौ ज़मीनमें उगा, मगर फ़ारसीकी हवामें सरसज़ हुआ। अलबत्ता मुश्किल यह हुई कि बेदिल और नासिर अलौका ज़माना करौब गुज़र चुका था और उनके मोतक़िद वाक़ी थे। वह इस्तियारों और तशबौहके लुफ़्से मस्त थे। इस वास्ते गोया उर्दू भाषामें इस्तियारों और तशबौहका रंग भी आया और बहुत तेज़ीसे आया। यह रंग अगर उसी क़दर आता कि जितना चेहरैपर उबटनेका रंग या आँखों में सुर्मा तो ख़ुशनुमाई और बौनाई दोनोंको सुफ़ौद था। मगर अफ़सोस कि उसकी शिद्धतने हमारी कुब्ते बयानकी आँखोंकी सखूत नुक़सान पहुँचाया और ज़बानको ख़्याली बातोंसे फ़क़त तुहमतका खाँग बना दिया। नतौजा यह

हुआ कि भाषा और उर्दूमें ज़मीन आस्मानका फ़र्क हो गया !\*

### MUSALMĀNī HINDI OR URDU.

For a long time Hindus were used to writing Hindi in Nāgarī characters, and Musalmans in Persian. But gradually the Musalmānī Hindi began to separate itself from the Hindu Hindi. Amir Khusro or Inshā † or Nazir when they wrote in Hindi, even in Persian script, had their eyes fixed on Hindustan and therefore their writings are not replete with foreign ideas. But other Muhammadan writers, who were brought up in the Semitic atmosphere and were themselves descendants of Semitised Persians or Turks, naturally brought in Semitic ideas into their poetry, and thus the Hindu Hindi and the Musalmānī Hindi were created. Another name for this Musalmānī Hindi is Urdu.

There is some difference of opinion as to who was the first poet of Urdu, for if some one puts forward the claims of Khusro, another claims the distinction for Shujā-ud-dīn Nūrī,

\* Ābc Hayats, p. 52.

† The last Musalman writer of Hindi in Persian characters was Nazir Akbarabādī. Syed Inshā Allah Khān's 'Rānī Ketkī-kī Kahānī' is a masterpiece of Hindi prose. He was born in Murshidabad and attended at first the court of Emperor Shāh Ālam of Delhi and then of Nawab Saādat Ali Khān of Lucknow.

a friend of Faizī, the brother of Abul Fazl. Nūrī was the tutor to a son of a minister of Sultān Abul Husain Qutb Shāh of Golkunda. After him Qulī Qutb Shāh of Golkunda (1581-86) and his successor Abdullah Qutb Shāh, who ascended the throne in 1611, composed a large number of *ghazals*, *rubāīs*, *masnavis* and *qasīdās*. But the honour of being the first poet in Urdu generally is conferred on Shams Walī Ullah 'Walī' of Ahmadabad, and he is called 'Bābāe-Rekhtā.' He visited Delhi during the reign of Aurangzeb and learnt the art of clothing Persian ideas in Indian garments at the feet of Shekh Said Ullāh Gulshan of Delhi.

When the *dīwān* of Walī reached Delhi in 1719, Hātam was the first to write *ghazals* in the language of Delhi. Nāji, Majnūn and Ābrū followed Hātam and were recognized as good poets. Emperor Shāh Ālam himself was a poet and his nom-de-plume in poetry was '*Aftāb*' and so it is said that the lamp, which Walī had lighted during the reign of Ālamgīr, shone as the sun in the reign of Shāh Ālam.

As the reader already knows, the claim of Walī to the title of *Bābāe Rekhtā* cannot be admitted for the real *Bābāe Rekhtā* is Khusro and next comes the claim of Kabīr and Walī, if come at all, the latter's claim is the fourth on the list. The oldest name of the language is Hindi

or Hindvi. The name Rekhtā comes next, but none knew it by the name of Urdu before the time of Shāh Ālam, for it is said that the celebrated poet Mīrzā Muhammad Rafi 'Saudā,' though a student of Shāh Hātam, was much benefited by his association with Khān Ārzū. It was Khān Ārzū who advised him to compose poetry in Urdu instead of in Persian, thus :—

मौरज़ा अब फ़ारसी तुम्हारी ज़बान मादरी नहीं ; इसमें  
ऐसे नहीं हो सकते कि तुम्हारा कलाम अहले ज़बानके  
मुकाबिलमें क़ाबिले तारीफ़ हो ; तबै मौज़ँ हैं। शेरसे  
निहायत मुनामिकत रखतौ है तुम उर्दू कहा करो।

From this it is clear that the word Urdu for Rekhtā was already in use when Khān Ārzū advised Saudā.

Delhi at that time being the capital of India, everything connected with it passed current and its language was no exception. To speak and write the king's language was no empty honour, so there were a number of poets in Delhi, whose language was imitated by writers in other places. But after the sack of Delhi by Nādir Shāh in 1739 the star of the city inclined to go down and after the invasion of Ahmad Shāh Durrānī, some of the famous poets including Saudā and Mīr Taqī left Delhi for Lucknow which then challenged the supremacy of the former, and had its star in the ascendant. Lucknow had a good patron of Urdu in

the person of Nawab Āsaf-ud-dowlah, who appreciated poetry. Mīr Soz, Mīr Hasan and Qalandar Bak̄hsh Juraat followed Saudā to Lucknow, thus Lucknow became the centre of Urdu language and literary activities, and Delhi lost that coveted position. Juraat and Mīrzā Mazahar Jān Jānā are said to have composed *dohās* and *kabittas* in Hindi also, but we have not come across any specimen of these writings.

Before the ruin of Delhi, three Muslim ruling houses were growing up, in Hyderabad, Lucknow and Murshidabad. The battle of Plassey ruined the ruling house of Murshidabad. Lucknow was nearer to Delhi than to Hyderabad and though the Urdu poetry began to be composed at Ahmadabad, it attained its full development in Delhi, and Lucknow added to its glories. Nawab Āsaf-ud-dowlah honoured some of the Delhi poets by a grant of annuity of Rs. 6,000 each. The liberality of this Nawab knew no bounds and it was generally said, *Jisko na de moulā usko de Āsaf-ud-dowlah*. After a time Lucknow itself produced a number of poets, who were in no way inferior to those of Delhi, and was at the same time, as independent of the literary conventions of Delhi as the Nawab was of the emperor; and it is an undeniable fact that Lucknow has made Urdu what it is to-day.

Before Lucknow led in the matter of language,

some words and suffixes and case-endings used in Urdu are considered inelegant and provincial even by the writers of Hindi. Regarding the use of *sō* instead of *se*, Wali says :—

दिल वलीका ले लिया दिल्लीने छैन ।

जा कहो कोई मुहम्मद शाहसों ॥

Delhi people used *pai* and *par*, *talak* and *tak*, *kabhū* and *kabhlī*, *rakhā* and *rakkhā*, *bithānā* and *baithānā*, and *pinhānā* and *pahnānā* but the poets and writers in Lucknow rejected *pai*, *talak*, *kabhū*, *rakhā*, *bithānā* and *pinhānā* and used the other set of words. For the phrase *is bālmē*, the Lucknow writers used to write '*is bāre-mē*'. Before the Mutiny, the phrase was not used by the Delhi school. But the most significant change brought about by the Lucknow school is in connection with the present tense of verbs, formerly *jāe hai*, *āwe hai* were used, but now *jātā hai*, *ātā hai* are used all over India, not only in Urdu, but in Hindi also.

Very few among Muhammadan intellectuals and poets ever cared to study Indian literature, and their descendants too, though born in India, were brought up in an atmosphere and culture foreign to the country. The result was that a large number of foreign words and forms of expression came into the language and their Hindi retained its Indian character with difficulty and was actually Persianised and was given the name Urdu. This Urdu followed Persian so

blindly that not only words, but idioms, proverbs and stories were bodily taken into it from this language. Loan of such materials from Arabic and Turkish languages also were taken.

Bhim and Arjun are famous for their valour in Indian history, but Saudā did not remember them and imported Sām and Rustam from abroad. He says :—

रस्तम रहा ज़मीं पै न साम रह गया ।

मदींका अस्मांके तले नाम रह गया ॥

In their description of beauty, Urdu poets never thought of *Draupadī* or *Damyantī*, but brought in *Lailā* and *Shīrī*. When *Farhād* and *Majnū* wept and bewailed their separation from *Shīrī* and *Lailā* respectively, the tears that dropped from their eyes, were not compared to the *Ganges* and the *Jumna*, but the Turanian rivers the *Jihō* and the *Sihō* were requisitioned for the purpose. When mountains were in demand, the Urdu poets brought in the *Besatī*, the *Shīrī* and the *Alwand*. In short, though the poems were composed in India, the poets' minds were roaming in Persia. Sometimes they used Indian similes and metaphors too, but that occurred very rarely.

In some of his verses Inshā had in his mind that he was in India. The following lines are an example of this :—

मिले पारेसे जो हड़ताल करके राखका जोड़ा ।

तो ताँबिसुरजौ उगलें कोई नबे लाखका जोड़ा ॥

नहीं कुछ भेदसे खाली यह तुलसौदासज्जी साहब ।  
 लगाया है जो इक भौरेसे तुमने आँखका जोड़ा ॥  
 लिपट कर क्षम्बजीमे राधका हँसकर लगीं कहने ।  
 मिला है चाँदसे यह लो अँधेरे माघका जोड़ा ॥  
 ऐ इश्क अजी आओजी महराजीके राजा  
 डंडौत है तुमको ।  
 कर बैठे हो तुम लाखों करोड़ीके सिर  
 चट इक आनमें चटपट ॥  
 यह जो महत्व बैठे हैं राधाके कुँडपर ।  
 अवतार बनके गिरते हैं परियोंके झुँडपर ॥

Saudā has also deviated sometimes from the beaten track and used Indian similes, and a specimen of his composition is as follows :—

तरकश उलेंड सौना आलमका क्षान मारा ।  
 मिज़गांने तरे प्यारे अर्जनका बान मारा ॥  
 मुहब्बतके करूँ भुजबलकी मैं तारीफ़ क्या यारो ।  
 सितम पर्बत हो तो इसको उठा लेता है ज्यूँ राई ॥  
 नहीं है घर कोई ऐसा जहाँ इसको न देखा हो ।  
 कहैयासे नहीं कुछ कम सनम भरा वह हरजाई ॥

But to tell the truth, the eyes of the majority of Urdu poets were towards the west, and their poetry seems to be over-flooded with the doings of *bulbul*, *gul*, *sharāb*, *ishq*, *but*, *kāfir*, *sūfi*, *birahman*, *wāiz* or *nāsah*, *roze mahshar*, *shekh*, *zāhid*, *khisr*, *mansūr*, *shaitān*, *masīhā*, *Adām*, *Havvā* (Eve), *Shirī*, *Farhād*, *Lailā*, *Majnū*,

*Usuuf* and *Zulekhā*, etc. All these have connections with Persia, Arabia and Turkey, therefore the reader of Urdu poetry, who has no knowledge of them, cannot appreciate it. The allusions are all unintellegible to the average Indian who is ignorant of the literature of the countries concerned.

In lovers' meetings during the night, it is thought necessary that *sāqī* the cup-bearer should be present. *Sāqī* is an Arabic word and we have no suitable word to translate it. In India we have liquor-houses and liquor-sellers, but there is no *sāqī* whose duty it is to offer cups during love-meetings. In our country we had no drinking of that kind and therefore no *sāqī*.

The Urdu poets are full of praise of liquor as will be seen from the following quotations :—

मस्तौ व बेखुदौमें आसूदगौ बहुत थी ।

पाया न चैन हमने तर्के शराब करके ॥ (मौर)

लुफे मय तुझसे क्या कहँ ज्ञाहिद ।

हाय कम्बखूत ! तूने पौ ही नहीं ॥ (दाग)

पिला मय आशकारा हमको किसको साकिया चोरी ।

खदाको जब नहीं चोरी तो फिर बन्देको क्या चोरी ॥

मय भौ है मौना भौ है सागर भौ है साकौ नहीं ।

जौमें आता है लगा दे आग मयखानेको हम ॥ (गोया)

बहार आयी है भर दे बादए गुलगूसे पैमाना ।

रहे लाखों बरस साकौ तरा आबाद मयखाना ॥

All the poets were not drinkers, but they symbolised liquor to love, and *sāqī* to poet and when using the symbol they felt intoxicated. Urdu poets owing to Persian or Arabic traditions were complaining against *falak* (sky), because they thought that it rotates by itself; and therefore it does not like that others should sit quietly at ease.

According to Muslim belief—and this is shared by Christians also—all the dead will be placed one day before God and will be sent to heaven or hell according to their good or bad deeds. In heaven they will get rivers of liquor and fairies, and in hell, they will have to face terrible fire. Musalmans also believe that those that will repent, will be forgiven, and as God is very merciful, He will forgive even those who will not be repentant.\* This day is called the *roze-mahshar* or *intiqam* or *qayāmat-kā din*. This Day of Judgment is also responsible for Urdu verses, like the following :—

करीब है यार रोज़े महशर,  
छिपेगा कुश्तोंका खून क्यों कर।  
जो चुप रहेगी ज़बाने ख़ंजर,  
लङ्घ पुकारेगा आसतींका ॥ (दाव)

\* The following Persian verse truly represents this idea :—

शुनीदम् कि दर रोज़े उभ्रेदो बीम।  
बद्धारा बनेकाँ बेबख़शद करीम ॥

है यह ज़्याम चन्दरोज़ा  
 है एक दिन इन्तिकामका भौ।  
 अमीर हम्माम गर्म कर लें,  
 गरीबका भोंपड़ा जलाकर ॥ (अमीर)

Urdu poets hope that the case against their beloved will be decided on the Day of Judgment; but some of the poets, have become suspicious that their case may not be taken up at all.

*Ishq* (love), *āshiq* (lover) and *māshūq* (beloved) are as much the life of Urdu poetry as liquor. *Buṭ* means an idol, but in Urdu poetry along with its Arabic synonym *sanrm* it is used for the beloved. *Māshūq's* house is called the *buṭkhānā* or *dair* and the lover is called *buṭparast* or *sanamparast* (idol-worshipper). According to the *Qurān* that man is a *Kāfir* who worships and prays to gods other than God with the hope that these will give him what God alone can give, but the poets have used the word *kāfir*, for a beloved. Ghālib says :—

मुहब्बत में नहीं है फ़क़ू जीने और मरनेका।  
 उसीको देखकर जीते हैं जिस काफ़िरपै दम निकले ॥

A Sufi Persian poet described himself a *kāfir* of *ishq*, thus :—

काफ़िरे इश्क़म मुसल्मानौ मरा दरकार नेस्त।  
 हर रगे मन तार गश्ता हाजते ज़ुबार नेस्त ॥

The poet means to say that he is mad after love (*i.e.*, love of God) and does not want

Muhammadanism, but at the same time he does not require the sacred thread even, as the sacred wire has gone through all his veins.

*Wāiz* or *nūsah* means a preacher, but Urdu poets use the word for those who claim the monopoly of religion and ridicule the true-worshippers of God, who are neither hypocrites nor followers of custom. Therefore Urdu poets poke fun at them and make them ridiculous in the eye of the public.

Ghālib says :—

कहाँ मयख़निका दरवाज़ा ग़ालिब और कहाँ वादज़ !  
पर इतना जानते हैं कल वह जाता था कि हम निकले ॥

Drink is *hārām* (prohibited) according to the Qurān and is a subject of religious sermons by preachers. But in the above verse Ghālib conveys very beautifully the idea that they do not preach for themselves, but only for others. The poet says that there is a great distance between a preacher and a liquor-shop, because the latter's business relates to prohibition and therefore he cannot be near it. But notwithstanding this, the poet asserts that the preacher was entering the liquor-shop when he was coming out.

*Shekh* and *zāhid* are also such words. *Shekh* means an elderly person and *zāhid* means teetotaller, but the Urdu poets used the

word for hypocrites and persons outwardly passing as religious men. The latter are always taken to task for their hypocrisy. The following is a specimen of such attacks :—

ज़ाहिद न तुम पियो न किसीको पिला सको ।  
 क्या बात है तुम्हारी शराबे तह्वरकी ॥ (गालिब)  
 किसीकी तो ज़ाहिदको होती मुहब्बत ।  
 बुतींकी न होती ख़ुदाकी तो होती ॥  
 हुआ है चार सिजदोंपर य दावा ज़ाहिदो तुमको ।  
 खुदाने क्या तुम्हारे हाथ जिम्मत बेच डाली है ?  
 य शेख़ूजी जो मुसल्ला बिछाये बैठे हैं ।  
 बुतींकी यादमें आसन जमाये बैठे हैं ॥  
 किसीपर मर मिटे होंगे, मये गुलगूँ भी पी होंगे ।  
 जवानीमें जनाबे शेख़ने क्या कुछ न की होंगी ॥  
 ज़ाहिद शराब पीने दे मसजिद में बैठकर ।  
 या वह जगह बता कि जहांपर ख़ुदा न हो ॥  
 तके है ज़ाहिद शराबे गुलगूँ  
 हुआ है दिल भी ख़राब आधा ।  
 खिला दे साकौ बलासे इसको,  
 डुबोके तूभी कबाब आधा ॥

*Sijdah* is kneeling and bowing down at the time of prayers. Perhaps somebody was taken to task by *zāhids* for not attending at the prayers, who retorted by saying that their boast of being religious men consisted only in kneeling four times. Has God sold out to you

heaven, so that you would be at liberty to admit or not to admit anybody at your sweet will? As a *zāhid* is a follower of religious routine he has no love for anybody, not even for God. As far as *shekhji* is concerned, the poet says that in his younger days, he must have drunk and loved somebody, but now he has turned the proverbial cat 'which was going on pilgrimage after devouring seventy mice.'

*Khizr* is the name given to an angel of the Muhammadans. *Asvatthāmā*, *Bali*, *Vyās*, *Hanumān*, *Vibhīṣan*, *Kṛpa* and *Paraśurāma* are considered to be ever-living, and such is also the case with *khizr*. There is a belief among Musalmāns that *khizr* guides and puts them on the right track, if ever they go astray. The quarter known as Kidderpore in Calcutta is named after *khizr*. The following verse of Dāgh explicitly explains the above meaning :—

इम इक रास्ता गलौका उसकी दिखाके दिलको हुए पश्चिमां ।  
य हज़्रूते ख़िज़्रूको जता हो किसीकौ तुम रहबरौ न करना ॥

*Shaitān* or Satan is another angel of Musalmāns. According to the Qurān, when God created Adam He ordered all angels to bow down to him. All the angels obeyed the order, but Satan refused to do so, and said that as he was created from fire, and Adam was created from earth, he could not bow down to him. God was much displeased at Satan's pride and ordered him to leave heaven.

Satan demanded the reward for his services and which was that he be allowed to live up to the doomsday. When God granted his prayer, Satan said to Him that he would lead astray His worshippers. On this God said that those who would be His true worshippers would never be misled by him.

*Ādam* and *Havvā* (Eve) were the names given to the human couple who were created without parents. Before coming to the world, they used to live in heaven and were enjoined by God not to eat the forbidden fruit, but being misled by Satan, Eve herself tasted it and made her husband taste it too. He was then ordered to quit heaven. The poet Ghālib has very nicely put the idea underlying the story in the following lines :—

निकलना खुलदसे आदमका, सुनते आये थे लेकिन ।  
बहुत बेश्वारू होकर तेरे कूचेसे हम निकले ॥

Jesus Christ was the founder of the Christian religion, but Muhammadans also consider him as one of their prophets. It is said that Christ used to cure patients of their maladies and make the dead come to life again. A lover is cured of his disease by the generous glances of his beloved and therefore the Urdu poets call their beloved Īsā, Masīh or Messiah.

वादा है मेरे मसीहासे यहां आनेका ।  
एक दम और न आये जो अजल आयी हो ॥

Shīrī Farhād, Lailā Majnū and Zulekhā Usuf are famous as true lovers. Shīrī was a very beautiful woman of Irān and Farhād, a Chinese artist, was very much enamoured of her. Khusro, the Shah of Irān, also fell in love with her and somehow or other took her to his palace. But Shīrī was in love with Farhād and used to bewail her separation from him. Khusro, with the consent of Shīrī, wanted to test the genuineness of Farhād's love and proposed that Farhād should cut out a canal through a mountain and bring it to the palace and if he succeeded in this, he would get Shīrī as a reward. But when Farhād did bring the canal to the palace, the Shah misrepresented to him that Shīrī had died. This led to the suicide of Farhād and when Shīrī got this news, she also committed suicide. Majnū, whose real name was Qais, was an inhabitant of Nejd, the land of the Wahābi leader Ibn Saūd, now King of Hedjaz. He was so mad after Lailā that he was unconscious of his body even. Urdu poets sometimes describe themselves Farhād or Majnū and at times more than they. A poet addressing his beloved says :—

कैसो फ़रहादके किस्मे तो सुना करते हो लेकिन ।  
दाद दो इसकी कि इमने तुम्हें कैसा चाहा ॥

Usuf was also a prophet of the Musalmāns and lived in the land of Kinān—Canaan of

the Bible. It is said that he was so beautiful that three-fourths of the world's beauty was found in his own person. But his brothers grew jealous of him and sold him to an Egyptian trader, who in his turn sold him to the king of Egypt. The queen of Egypt named Zulekhā was very fond of him, made love proposals to him and left no stone unturned to gain her object. But when he did not comply with her request, she caused him to be put in prison and made him uneasy by other means also. At last, when the king was apprised of the facts, he proclaimed Usuf his heir and successor and after some time Usuf became king. Usuf's father Yāqūb had lost his eyesight owing to his separation from his son, but when he heard that his son Usuf was king of Egypt and hale and hearty, his eyesight returned to him. Urdu poets have given a graphic description of the horrors of the Egyptian jail, the eyesight of Hazrat Yāqūb and the beauty of Usuf. A poet says :—

तुम वो यूसफ़ हो कि अच्छा भौ तमाशाई हो ।  
दौदए हज़्रते याक़ूबकी बीनाई हो ॥

Sufism and *ishq* and *āshiq* and *sūfi* are synonyms. It is difficult to say positively whether the word *sūfi* comes out of the Greek word *sophia* or the Arabic word *soof*, but most probably its origin is *sophia*, which means

wisdom and Sūfīs being lovers of God are taken to be wise. The Arabic word stands for wool or fur and Persian saints' robes are generally woolen, therefore it is not surprising that God-loving saints came to be called Sūfīs and their doctrines Sufism or *Tasavvuf*. *Tasavvuf* is a sort of *Vedānta*. Sūfīs believe and say that all souls have sprung from God and will return to Him in the end. Whatever He has created is His own soul. Everything is useless without the love of God. Worldly life is separation from God and so on and so forth. Bigoted Musalmāns give Sūfīs the name of *rind* or non-followers of religious precepts. But several Persian and Urdu poets feel proud of imitating the Sūfīs and using the word *rind* for themselves in the sense of fearless. In short, Sufism is a kind of *ekātmavāda* or *sarvātmavāda*.

Sūfīs consider themselves *āshiq* and God *māshūq*. *Ishq* or love is said to be of two kinds, the one is called *ishqe haqīqī* and the other *ishqe majāzī*. *Haq* means God, hence *ishqe haqīqī* is 'love of God.' God is called *māshūqe haqīqī*. *Ishqe majāzī* is love of worldly things or men, hence man is a *māshuqe haqīqī*. *Ishqe kāmil* is another name for *ishqe haqīqī*. Many Urdu poets think that the *ishqe majāzī* is a stepping stone to *ishqe haqīqī*, therefore Urdu poetry is full of the doings of *āshiq* and *māshūq*.

Inspite of Sufism being a part and parcel of Islam, bigoted Musalmāns call it *kufr* (infidelity) and do not hesitate to call Sūfīs, *kafirs* and *rinds*. The reason seems to be that the basic principle of Sufism is *Advaitavāda* of the *Vedānta* philosophy which with a little admixture of the *Yoga* and *Bhakti* (devotion) has been cast into the Muslim mould. Persia and Arabia had relations with India; and as the '*Brahmavāda*' of the *Vedānta* was analogous to the '*tauhid*' (one-God doctrine) of Islam, there arose a sect which though retaining Musalmān appearance, became *prema-mārgī Vedāntī*. There was a time when *tasavvuf* was the most famous and important doctrine in Arabia and Mesopotamia and all learned men were turning towards Sufism.

Umar-bin-Usmān-e-Makī had written very wonderful books on Sufism, but did not show them to anybody. It is well known that when the *guru* of Śrī Rāmānujāchārya initiated him into *Vaiṣṇavism* he expressly forbade him not to divulge the *mantra* to anybody. But Rāmānuja disobeyed the injunction of his *guru* and began to shout the *mantra* from the top of a hill close by, for the simple reason that he alone would be responsible for the violation of his *guru's* order and would gladly undergo any punishment, but the hearers of the blessed *mantra* would be benefited; for the latter must not be deprived

of this great benefit, for his own safety. And so it was that when the works of Makī came into the hands of God-loving Mansūr, he began reading them openly in the market-place and street-corners. The bigoted Maulavīs became enemies of not only of Mansūr, but were much dissatisfied with Umar-bin-Usmān too and this created dissension between them. Mansūr was compelled to leave for Baghdad, but when difference arose between the learned Junaid and himself, he repaired to Shustar and lived there not as a saint or devotee but as a learned man.

Afterwards Mansūr went to Mecca and for a year gave himself up to religious penances and austerities before the *Kaabā*. He returned to Baghdad again, but people began to detest him, so much so that he visited fifty cities, but nowhere was he allowed to stay. The bigoted Musalmāns made his life miserable, and in Persia he was proclaimed an infidel and put to death. The following verse in connection with the capital punishment of Mansūr \* is very familiar to Urdu readers :—

चढ़ा मन्सूर स्त्लीपर पुकारा इश्क़बाज़ीको ।  
य उसके बामका ज़ीना है आये जिसका जौ चाहे ॥

\* The real name of Mansūr was Husain and his father's name was Mansūr. But Husain adopted the name of his father and made him famous all over the world.

It is said that when Mansūr was being taken to the scaffold, he cast his eyes on the crowd and shouted हक्, हक् अनश्वल हक् (ब्रह्म, ब्रह्म अहं ब्रह्मात्मि). A faqir came forward and asked him what *ishq* was. He replied, "You will see to-day, to-morrow and the day after, *i.e.*, to-day he will be beheaded, and to-morrow burnt and the day after will be disgraced."

There was another *āshiq* martyr, named Sarmad. He was an Armenian Jew and had accepted the Prophet's religion. He came to trade in India and reached Delhi during the reign of Shah Jahan. Dārā Shikoh, the heir-apparent of Shah Jahan, was a great admirer of Sūfīs. He had caused the Vedas, the Upaniṣads and other Sanskrit books to be translated into Persian. Sarmad was an influential Sūfī and used to visit Dārā. He also pronounced his benediction that Dārā would get the throne. But this cost him his life, for Aurangzeb conspired with the Mullāhs and got a *fatwa* (verdict) from them for the murder of Sarmad. When Sarmad got the news, he said :—

देर अस्त कि अफ़सानए मन्सूर कुहन शुद ।  
अकनू सरे नौ जलवा दिहम् दारो रसनरा ॥

*i.e.*, it is long that the story of Mansūr has become old. Just now I renew it by mounting the gallows.

On the day of his murder Sarmad said :—

बज़में इश्क़ तो अम् मौ कुशन्द गौगा एस्तु ।  
तो नौज़ बरसरे बाम आ कि खुश तमाशा एस्तु ॥

i.e., I am being murdered for the crime of my love for Thee and this is the cause of the uproar. Come Thou on the housetop and behold how good the sight is.

As *tasavvuf* (mysticism) has come into Urdu and Hindi through Persian, it is necessary to say something about the works on the subject in Persian. The oldest book on metaphysics and ethics in Persian is *Hadiquā* by Hakim Sanai. In this book are described the effects that are produced on soul, by the association of body and mind. The ideas of purity, mercy and devotion are also exhaustively dealt with in it. The next book is *Masnavī Attār* by Khwaja Farid ud-din Attār. Maulana Jalāl-ud-dīn Rūmī, whose *Masnavī* is the most authoritative work on Sufism speaks very highly of Sanai and Attār. Says he, ‘Attār is my soul and Sanai the two eyes.’ Maulānā Rūmī flourished in the thirteenth century A.D. His *Masnavī* is sung in such a way in Persia, Bokhara, Afghanistan and India that hearers could hardly restrain themselves, and became senseless. Maulānā Rūmī was a believer in *ātmavāda* (spiritualism), *advaitavāda* (monism) and *janmāntaravāda* (transmigration

of soul). In the following Persian verse he reveals his love of God :—

शाद बाश ऐ इश्क ! ख़ुश सौदाए मा ।  
 ऐ तबीबे जुमला इस्लतहाए मा !  
 ऐ दवाए नख़्वतो मामूसे मा !  
 ऐ तो अफ़लातूनो जालीनूसो मा !

O love! my good madness, O physician of all my maladies, O medicine of my pride and fame, O my Plato and Jālinūs be happy.

Munshi Maheshprasād Sādhu Maulavī Fāzil says, ‘Maulana Roomi flourished in the 13th century. During those days and before that time, India had connection with Afganistan, Balkh, Persia and Arabia. \* \* \* Indian knowledge and sciences were carried and propagated there by Al-Beruni, Masudi and other learned men, hence it is undoubted that several important conclusions of the Maulana are really based on Indian knowledge and science.’ \*

Khusro Naosherwā, king of Iran, had got the ‘*Panchatantra*’ translated into Pahlavi by Hakim Barzor. He reigned from 531 to 579 A.D. and this shows that the story of a lion and a hare which the Maulānā has given in his *Masnavi* is based on the Indian story.†

\* मौलाना रूम और उनका काव्य (भूमिका)

† बुद्धिर्यस्य बलं तस्य निर्बुद्धेस्तु कुतो बलम् ।

पश्च सिंहो मदीन्मत्तः शशकेन निपातितः ॥

The Upanishads had already been translated during the reign of Nausherwā, therefore there is no doubt that the Maulānā had knowledge of the teachings of Indian spiritual science before he composed his famous work. But this Indian science was placed by Muslim Sūfīs before us in the garb of *tasavvuf* (Sufism).

It is a matter of great regret that Sufism which had such spirited followers, as Mansūr and Sarmad, who gave up even their lives for the cause, did not remain in its pristine glory, owing to men of loose morals that had come into the fold. Amir Khusro, though a disciple of a Sūfī, was very much displeased with them. But notwithstanding of this, Khusro's Persian poetry is very highly appreciated by Sūfīs and it is said that on hearing it some of them lost senses, others became insane and some actually died. The cause of the degradation of Sufism seems to be that some of them have openly declared *ishqe majūzī* as *ishqe haqīqī* in disguise and proclaimed some of the drunkards and men of loose character as the Sūfīs who have reached up to God.

In writing about Umar Khayyam Maulānā Shibli says :—" It is clearly proved that he certainly used to drink. It is much to be regretted that he was a philosopher and not a Sūfī, otherwise this liquor would have been

declared as the liquor of knowledge as in the case of Hāfiẓ."

To explain difficult subjects by stories is a very old method of interpretation. Sometimes the matter is explained by similes and metaphors in such a way that an ordinary reader cannot grasp the real meaning and thinks of only the meanings of the words. He takes the story at its face value. And at other times small points are expanded and big volumes are written on them. In the Vedas we find the story of the battle of Indra against Vritra and the illicit connection between Ahalyā and Indra. These are all allegorical stories and are meant to illustrate atmospheric phenomena. Vritra is cloud and Indra is the rising sun, similarly Ahalyā is night and is outraged by Indra—the sun. The readers of *Purāṇas* which have carried the metaphors too far, having no idea of the real matter, take them as facts. This system of interpretation underlies the Buddhist *Jātaka* stories also. These stories generally are fictitious and are used to explain the abstruse doctrines. This was the case with the stories of *Masnavī* also, which were generally love-stories written in verse of which the lines rhyme. Maulānā Rūmī has also followed this old method. His idea was to place Sūfī doctrines before the common people in the most acceptable form. He,

therefore, utilized stories that were commonly known to people, for he says :—

खुशतराँ बाशद कि सिर्दिलबराँ ।  
गुफूत आयद दरहदोसे दीगराँ ॥

i.e., it is better that the secrets of the beloved be made known through the conversation of others. The Sūfī poets of Hindi describe the beauty and other enchanting qualities of the beloved and make their hero fall in love with the heroine and then carry the *ishqe majāzī* to the plane of *ishqe haqīqī* and at the end explain the allegory. Just as in the *mukrīs* of Khusro, the author in the end says that what he was driving at was not what the reader was thinking about, but something else, so the *Masnavī* brings the reader to a place which he never thought of in his dreams. The Sūfī poets of Hindi were Qutban Shek̄h, Manjhan, Jaisī, Usmān, Qāsim Shāh and Noor Muhammad and they respectively wrote the books, named *Mrigāwatī*, *Madhumāltī*, *Padmāvat*, *Mugdhāwatī*, *Premāvatī*, *Swapnawatī* and *Hans Jawāhar*. But Jāisī is pre-eminently the best of the lot.

Malik Muhammad Jāisī was a resident of Jāis in the district of Rai Bareili. Jāis is in Baiswārā, so his language is Baiswārī or eastern Hindi. The hero of his story is Ratansen of Chittor and the heroine is Padmāvati, the daughter of Gandharvasen, the king of Simhal.

The story is made to convey the idea that love's path is full of thorns and the man who does not care about obstacles reaches his destination and obtains God's light. Jāisī, being a Musal-mān, his faith in his religion was great, hence in the beginning of his work he has praised the Prophet and the four friends (*chār yār*). But the story has been written so well, that unless a reader knows the writer he cannot suspect him to be a man of a different faith. The description of the marriage ceremony, the usages and customs connected with it and the worship of the *devatās* and connected rituals are given so graphically and elaborately and at the same time so beautifully that no Hindu writer can improve on it. The style of Jāisī is so fascinating and artistic that a well-decorated picture comes before the eyes of the reader.

The story of the Padmāvat, in short, is as follows :—

“Padmāvatī was the daughter of Gandharva-sen, the king of Simhal. She had no equal in beauty and loveliness in the whole world. She had a parrot, handsome and learned, who was called Hīrāman. Owing to the king's wrath, the parrot flew from Siinhal and reached Chittor, where Raja Ratansen purchased it for a lac of rupees. One day when the Rājā was out for hunting, his queen Nāgmatī grew very proud of her beauty and asked Hīrāman, the

parrot, whether there was any woman, as beautiful as she. The parrot replied that the difference in beauty between the queen and Padmāvatī (the princess of Siṁhal) was that between the dark night and the bright day. The queen was very much disconcerted at the reply, and fearing lest the parrot may inform the Raja about Padminī ordered her handmaid to kill it. But afraid of the king's great displeasure the handmaid concealed the parrot in her house. When the king returned he did not see the parrot, and became very angry. But when it was brought before him the parrot related the whole story and gave a full description of Padminī's beauty. Excited by this, the king fell down senseless. Coming to himself he left his capital and kingdom dressed as a *jogi*. The parrot acted as his guide and sixteen thousand princes followed the king in the garb of *jogis*. From Kalinga this party of *jogis* sailed for Siṁhal and reached there after experiencing many and great hardships.

"The Raja made a Siva temple his headquarters and began along with the other *jogis* to meditate on Padmāvatī. Hirāman carried the news to Padmāvatī. On account of sincere love of the Raja, Padmāvatī also became uneasy and on the day of *Srī Pañchamī* went to worship Siva in that very temple. But the Raja, unable to stand the charm of her beauty, lost his senses

and Padmāvatī returned to her palace. When he regained his senses, the Raja was much perturbed. The princess on hearing the Raja's condition, sent words to him saying that he lost the opportunity that presented itself to him and that it was not possible for him to have her, unless he invaded the fort. Having obtained supernatural powers from the god Siva, the Raja tried to enter the fort with the other *jogis*, but as the day had already dawned, he was arrested. When Ratansen was being carried to the scaffold under orders of Gandharvasen, the king of Simhal, the sixteen thousand *jogis* attacked the fort and besieged it. Ratansen was victorious by the help of Mahādeva, Hanumān and other gods. Having recognized Mahādeva among the *jogis*, Gandharvasen asked him to give Padmāvatī in marriage to whomsoever he wished and thus Raja Ratansen and Padmāvatī came to be married. Ratansen brought his new bride to Chittor.

"There was in the court of Ratansen a pandit named Rāghava Chetan. He had obtained the services of a Yakshinī and was thus able to show the moon on the first day (*pratipada*) after the new moon. For this the Raja was much displeased and drove him out of court. In order to avenge the insult Rāghava went to king Allāh-ud-dīn and highly praised the beauty of Padmāvatī or Padminī. On this the king Allāh-ud-dīn sent word to the Raja to send

Padminī to his *harem*. This enraged the Raja very much and he prepared himself for fight. Allāh-ud-dīn laid siege to Chittor, but unable to enter the fort he pretended to sue for peace. When the Raja was playing at chess with Allāh-ud-dīn, the latter caught a glimpse of Padminī's beauty, by its reflection on a mirror and became senseless for a time. On the day of the king's departure for Delhi, when the Raja went to see him off at the outer gate the soldiers of Allāh-ud-dīn, who were kept concealed near by, captured the Raja and sent him to Delhi.

"At first Padminī was much perplexed, but afterwards she made a plan to deliver her husband from the enemy. Gorā and Bādal were two very brave Kshatriyas and they managed to send armed soldiers in 700 palanquins to Delhi and sent word to Allāh-ud-dīn that Padminī would go to his *harem* after seeing her husband. The king was caught into the trap. A palanquin was placed before the Raja's cell. A blacksmith came out of it and cut off the Raja's fetters. The Raja got upon a horse which was already kept in readiness and drove off. Gorā engaged himself in encounters with Allāh-ud-dīn's forces, and Bādal saw Ratansen reach Chittor safely. On his return to Chittor, Padminī informed him that Devapāl, the Raja of Kumbhalner, had sent her an insulting proposal.

Ratansen lost no time and besieged Kumbhalner and a deadly battle ensued in which both the Rajas were killed. Ratansen's body was brought to Chittor and both his Ranis ascended the funeral pyre and were reduced to ashes. When Allāh-ud-dīn again went to invade Chittor, he found there only a heap of ashes.

In the end of the story the poet explains the allegory thus:—

तन चितउर मन राजा कीन्हा ।  
हिंश सिंहल बुधि पदमिनि चौन्हा ॥  
गुरु सुआ जेहिं पंथ देखावा ।  
बिन गुरु जगत को निरगुन पावा ॥  
नागमतौ यह दुनिया धन्धा ।  
बांचा सोई न यहि चित बंधा ॥  
राघव द्रूत सोई सयतानू ।  
माया अलाउद्दी सुलतानू ॥  
प्रेमकथा यहि भाँति बिचारू ।  
बूझि लेहु जो बभहि पारू ॥

In the beginning of the 19th century Mir Wali Muhammad Nazīr had composed a number of *masnavis*. He was known as Nazīr Akbarābādī. Akbarābād is a quarter in the city of Agra, which is now known as Tājgunj. It was the capital of Emperor Akbar. Nazīr left his mortal frame in 1832 A.D. Some of the

names of his *masnavis* were *Ādamīnāmā*, *Jogināmā*, *Kauṛīnāmā*, *Banjāranāmā*, *Buṛīhāpenāmā*, etc. He wrote in so simple and attractive a language that even to-day his verses are in everybody's lips in Agra and elsewhere. The following are a few examples:—

यारो सुनो य दधिके लुटैयाका बालपन ।  
 औ मधुमुरी नगरके बसैयाका बालपन ॥  
 मोहन सरूप नृत्य करैयाका बालपन ।  
 बनबनमें ग्वाल गौएं चरैयाका बालपन ॥  
 ऐसा था बाँसुरीके बजैयाका बालपन ।  
 क्या क्या कङ्ग मैं क्षण कन्हैयाका बालपन ॥  
 पर्देमें बालपनके ये उनके मिलाप थे ।  
 जोती सरूप कहिये जिन्हे सो वो आप थे ॥

He had an exceptional knack of explaining such difficult subjects as *tasavvuf* (mysticism). On “What is death” he says:—

जो मरना मरना कहते हैं, वह मरना क्या बतलाय कोई ।  
 वाँ जो हर बाहैं खोल मिले, सब अपनी अपनी छोड़ दुई ॥  
 सौ डालो आँख दुरंगीकी, जब एकरंगीने मार सुई ।  
 नै मर्दीका गुलशोर रहा नै औरतकी कुछ आह हुई ॥  
 माटीकी माटी आग अग्नि, जल नौर पवनकी पवन हुई ।  
 अब किससे पूछिये कौन मुझा, और किससे कहिये कौन मुर्द ॥  
 याँ एक तरफ तो दूल्हा था और एक तरफको दुलहन थी ।  
 जब दोनो मिलकर एक हुए तब बात रही क्या पर्देकी ॥

नै राजाका सन्देह रहा नै भेद रहा कुछ रानीमें ।  
जब घेरे मिल गये घेरोंमें और पानी मिल गया पानी में ॥  
याँ जिनको जीना मरना है, ऐ यार उन्होंको डरना है ।  
जब दोनो दुख सुख दूर हुए, फिर जीना है ना मरना है ॥

The following quotations from the writings of Nazir proved his mastery over the language, elegance of his style and grasp of questions not only of this world but of the other world also :—

कोई कहता है कि जोगीजी किधरको आये ।  
सच कहो कौनसी नगरोंमें तुम्हारा है वतन ॥  
तुम तो आते हो नज़र हमको नयेसे जोगी ।  
सच कहो जोग लिया तुमने य किसके कारन ॥  
गर गुरु हुक्य हो बनवा दें तुम्हारा अस्थल ।  
शहरमें बागमें या बर लवे दरियाए जुमन ॥  
याकि मथुरा जो पसन्द आये तो वाँ जगह लें ।  
या खुदिर बनमें महाबनमें हो या छन्दाबन ॥  
जब तो सुन सुनके कहा मैंने य उससे बाबा ।  
तुमको क्या काम फ़क़ीरोंसे य करना अनबन ॥  
और वतन पूछ हमारा तो य सुन बाबा ।  
या गली दोस्तकी या यारके घरका आँगन ॥

—जोगीनामा ।

मसजिद भी आदमीने बनायी है याँ मियाँ ।  
बनते हैं आदमी ही इमाम और खुतबात्वाँ ॥

पढ़ते हैं आदमी ही करान और निमाज़ याँ ।

और आदमी ही उनकी उराते हैं जूतियाँ ॥

जो उनकी ताड़ता है सो है वह भी आदमी ॥

— आदमीनामा ।

क्या क़हर है यारो जिसे आ जाय बुढ़ापा ।

और ऐश जवानीके तईं आय बुढ़ापा ॥

इशरतको मिला ख़ाकमें ग़म लाय बुढ़ापा ।

हर कामको हर बातको तरसाय बुढ़ापा ॥

सब चौज़को होता है बुरा हाय बुढ़ापा ।

आश्विक़को तो अलाह न दिखलाय बुढ़ापा ॥

—बुढ़ापेनामा ।

टुक हिसी हवाको क्षोड़ मियाँ मत देस विदेस फिरे मारा ।

क़ज्जाक़ अजलका लूटे है दिन रात बजाकर नक्कारा ॥

क्या बधिया भैंसा बैल शुतर क्या गोने प़क्का सिर भारा ।

क्या गेह़ँ चावल मोठ मटर क्या आग धुआँ और अंगारा ॥

सब ठाठ पड़ा रह जावेगा जब लाद चलेगा बंजारा ॥

—बंजारानामा ।

कँटा किसीको मत लगा, गो मिस्त्रे गुल फूला है तू ।

बह तेरे हक़में तौर है, किस बातपर भूला है तू ।

मत आगमें डाल औरको एक घासका पूला है तू ।

सुन रख य नुकता बेख़बर किस बात पर फूला है तू ॥

कलजुग नहीं करजुग है यह, याँ दिनको दे और रातको ले ।

क्या खब सौदा नक्द है, इस हाथ दे उस हात ले ॥

—कलजुग ।

तन सूखा कुबड़ी पौठ हुई घोड़ेपर ज़ीन धरो बाबा ।  
 अब मैत नक़ारा बाज चुका चलनेकी फ़िक्र करो बाबा ॥

—फ़कीरोंकी सदा ।

कौड़ी हुई तो दुनियामें नक़्शे नबीन हैं ।  
 काढ़ी नहीं तो पास तो कौड़ीके तीन हैं ॥

—कौड़ीनामा ।

## 6. DIFFERENCE IN STYLES OF HINDI AND URDU

There is a great deal of difference of style between Hindi and Urdu compositions, because Hindi looks up for inspiration and guidance to Sanskrit and Prakrits while Urdu to Persian and Arabic. Moving in the wake of Persian the Urdu poets have written on *bulbul* and *gul* and drawn largely on Persian vocabulary and metaphors. In India we generally compare eyes to lotus or fish eyes of deer. Large eyes are considered to very pleasing and Muhammadan poets of Hindi also have accepted this idea. But the Urdu and Persian poets of India have compared eyes to *nargis* and almond. Maulana Shibli did not appreciate the simile and he remarked that the likeness of eye with the *nargis* was very well-known, but when *nargis* was seen, it was found that its flower was like a cup, which had nothing to do with an eye. On investigation it came to light that at the beginning of the

Persian poetry, Turks were the *māshūq* (beloved). Their eyes were smaller and round and on this basis the old poets applauded smaller eyes.

Such is the case with *bulbul* (nightingale) and *gulāb* (rose) also. In Persia during the spring rose blossoms forth and nightingale comes and sits on it and commences speaking ; so much she speaks that sometimes her heart bursts forth and she dies ; but nothing of the sort has ever happened in India. Still the Urdu and the Persian poets here write in the same strain. Love overtures in India have been made from the man's side and woman had to respond to them. But such, however, is not the case in Urdu and Persian poetry where there is no place for a woman, and in her stead a person falls in love with a boy ; but this is unnatural. Though Maulanas Hālī and Shiblī condemned it, yet they were unable to change the nature of the poets of Urdu.

The late Shams-ul-ulemā Maulānā Muham-mad Husain 'Āzād' says :—

शाहराना उर्दूका नौजवान जिसने फ़ारसीके दूदसे परवरिश पायी, उसकी तबीयतमें बहुतसे बुलन्द ख़्यालात और मुबालगा मज़ामौनके साथ वह हालात और मुल्की रस्में और तारीख़ी इशारे आ गये, जो फ़ारस और तुर्किस्तानसे ख़ास तश्लुक रखते थे और भाषाके तबए मुख़ालिफ़ थे। साथ इसके फ़ारसीकी नज़ाकत और

लताफ़त तब एके सबबसे उर्दू के ख़्यालात अकासर ऐसे पेचौदा हो गये कि जो बचपन से हमारे कानोंमें पड़ते और ज़ेहनोंमें जमते चले आते हैं, इस लिये हमें मुश्किल नहीं मालूम होते। अनपढ़ अनजान या गैर ज़बानवाला इन्सान सुनता है तो मंह देखता रह जाता है कि यह क्या कहा। इस लिये उर्दू पढ़नेवालेको वाजिब है कि फ़ारसीकी इनशापर्दाज़ीसे ज़रूर आगाहो रखता हो।

फ़ारसो और उर्दूकी इनशापर्दाज़ीमें जो दुख्खारी है और हिन्दोकी इनशामें आसानी है, उसमें एक बारीक तुक्ता गौरके लायक है। वह यह कि भाषा ज़बान जिस शैका बयान करती है, उसका कैफ़ियत हमें उन ख़तो ख़ालसे समझाती है, जो ख़ास उसी शैके देखने, सुनने, सूँचने, चखने या कूनेसे हासिल होती है। इस बयानमें अगर्चं मुबालगे के ज़ोर या जोशी ख़रीशको धूमधाम नहीं होती, मगर सुननेवालेको जो असल शैके देखनेसे मज़ा आता है, वही सुननेसे आ जाता है। बरखिलाफ़ शोराए फ़ारसके कि यह जिस शैका चिक्रा करते हैं, साफ़ उसोकी बुराई भलाई नहीं दिखाते, बल्कि उसके मुशाबह जिसे हमने अपनी जगह अच्छा या बुरा समझा हुआ है, उसके लवाज़मातको शै अब्बल पर लगाकर इनका बयान करते हैं। मसलन् फूलकी नज़ाकत, रंग और खुशबूमें माशूकसे मुशाबा है। जब गर्मीकी शिहतमें माशूकके हुस्का अन्दाज़ा दिखाना हो तो कहेंगे कि मारे गर्मीके फूलके रुख़सारोंसे शब्दनमका पसीना टपकने लगा।

यह तथ्योहैं और इस्तयारे अगर पास पासके हों और आंखोंके सामने हों, तो कलाममें निहायत नज़ाकत और

लताफ़त पैदा होती है। लेकिन जब दूर जा पड़े और बहुत बारीक पड़ जायं, तो दिक्षत हो जाती है। उनांचे हमारे नाजुक ख़्याल किसी बादशाहके इक़बाल और अल्कै सिये इस क़दर तारीफ़पर क़नाओत नहीं करते कि वह इक़बालमें सिकन्दर यूनानी और अल्कैमें अरस्त सानी है, बल्कि बजाय इसके कहते हैं कि अगर इसका हमाए अल्कै ओज इक़बालसे साया डाले, तो हर शख़्स किशवर दानिश व दीलतका सिकन्दर और अरस्त हो जाय, बल्कि अगर इसके सौनेमें दलायल अल्कैका दरया जीश मारे, तो तबक़ए यूनानको ग़र्क़ कर दे। अबल तो हमाकी यह सिफ़त ख़ुद एक बेबुनयाद फ़र्ज़ है और वहभी इसी मुल्कके साथ ख़ास है। इसपर इक़बालका एक फ़लकुल अफ़लाक तैयार करना और उसपर नुक्कए ओजका दर्याफ़ करना देखिये। वहां उनके फ़र्जी हमाका जाना देखिये। फिर ज़मीनपर उस ख़्यालों आस्मानके नीचे एक तदबीरका यमन बसना देखिये, फिर उस फ़र्जी हमाको बर्कतका इस क़दर आम करना देखिये, जिससे दुनियाके जाहिल इस ख़्यालों यूनानमें आकर अरस्त हो जायं।

दूसरे फ़िक़रीमें अबल तो उल्माए हिन्दने तेंवरसे तूफ़ान का निकलना माना ही नहीं है। इसपर तबक़ए यूनानका अपने फ़िलसफे की तुहमतमें तबाह होना बग़ेरह बग़ेरह ऐसौ बातें और रवायतें हैं कि अगच्चे हमारे मामूली ख़्यालात हों, मगर गैर कौम बल्कि हमारे भी आम लोग उससे बेख़बर हैं, इस लिये बेसमझाये न समझेंगे। और जब बातको ज़बानसे कहकर समझानेको नौबत आयो तो लुत्फ़े ज़बान कुजा और

यह नहीं तो तासौर कुजा ? मज़ा वही है कि आधी बात कही और आधी मुँहमें रही और सुननेवाला फड़क उठा । तार बाजा और राग बूझा । इन ख़ालों रंगीनियों और फ़ज़ीलताफ़तोंका नतीजा यह हुआ कि जो बातें बढ़ीही हैं और महसूसातमें अँयां हैं, हमारी तश्बीहों और इस्तयारोंके पेचदर पेच ख़्यालोंमें आकर वह भी आलमे तसव्वरमें जा पड़ती हैं, क्योंकि ख़्यालातके अदा करनेमें हम अबल अशियाए बेजानको जानदार, बल्कि अक्सर इन्सान फ़ज़ील करते हैं । बाद इसके जानदारों और आकिलोंके लिये जो बातें मुनासिब हाल हैं, इन बेजानोंपर लगाकर ऐसे ऐसे ख़्यालात पैदा करते हैं जो अक्सर मुल्के अरब या फ़ारस या तुर्किस्तानके साथ कौमी या मज़हबी ख़ुसूसियत रखते हैं ।\*

## 7. HOW THE INFLUENCE IS FELT

The greatest influence of Persian on Hindi is, that there has come into existence a Muhammadan phase of the language which is called Urdu. This Urdu, as we have already seen, has become independent of Hindi in so far as words and forms of expression of thoughts are concerned. The gulf between Hindi and Urdu seems to be unbridgeable, and the common language movement of the Education Department of the U. P. is foredoomed to failure. Notwithstanding this difference between Hindi and Urdu, the structure of Urdu remains what it

\* Äbe Hayât, pp. 53-54.

was. It has retained pronouns, almost all nouns and verbs and a few adjectives together with all inflectional terminations. Rules governing the change of singular nouns to plural ones and masculine nouns to feminine remain the same.

The men who came from Arabia, Persia or Turkey used some of the articles brought out from those countries. The words were familiar to their children. A few of those things entered into the Hindu society. Of clothes, we have जामा, नौमा, बग्लबन्दी, मिर्ज़ाई and these are used by the most conservative Hindus. The जामा used to be a very long garment, longer than अंगरखा and covered the whole body with the exception of head and feet. It used to be very wide, and a very big piece of cloth was required to make it. Hindus and Muhammadans both went to the king's court with *jāmā* on. As time passed it became customary for a bridegroom to wear *jāmā* during his marriage ceremony. Now the *jāmā* is fast disappearing and we think that in the next decade the English coat will take its place. A नौमा was the underwear or as the name signifies a *half-jama*. It has already gone out of use. A बग्लबन्दी is an abridged edition of *jāmā*. It does not go much below the waist, and thanks to the Swadeshi movement it has come to stay. A *mirzai* seems to have some connection with the word *mirzā*. *Mirzā*

is a title of the Turk and it is not improbable that the Turk horseman used a sort of *half angarākhā*, which came to be called a *mirzai*. Other foreign names connected with dress are लबादा, क़बा, चोग़ा, आस्तीन, गरेबान, पायजामा, इज़्जारबन्द, आम्मामा, रूमाल, शाल, दीशाला, बुर्का, तकिया, गावतकिया, पायताबा, etc.

In ornaments we have गुल्बन्द, हिमायल (हमेल), बाज़ बन्द, ज़ंजीर, पाज़िब, etc. In dry fruits and sweets, we have the words किसमिस, पिस्ता, बादाम, मुनक्का, ख़ बानी, अंजीर, etc., and in fresh fruits we use the words बेदाना, अनार, सेब, बिहौ, शहतूत, etc. In sweets हलवा, बालूशाहौ, क़लाकन्द, जलेबी, etc., are all Persian words. दस्तरखान, चपाती, पुलाव (सं. पुलाक), शोरबा (सुरवा), ज़र्दा, क़लिया, कूर्मा, हरीरा (हरेरा), कबाब, अचार, मुरब्बा, गुलाब, बेदमुश्क, तबक्क, रकाबी, तश्तरी, चमचा, आबख़ोरा (अमखोरा), ख़ोरा (खोरवा-कटोरा), किश्ती, हम्माम, कौसा (खौसा), साबुन, शीशी, शोशा, काहगिल, शमादान, फ़ानूस, तंवर (तन्दूर), मुश्क, नमाज़, रोज़ा, ईद, शबेबरात (सुबरात), शादो, ग़मी, क़ाज़ी, साक़ी, हुक्का, नेचा, चिलम, बन्दूक़, तख़्ता, नई, गंजीफ़ा, इवनदस्ता (हमामदस्ता or इमामजस्ता), आफ़ताबा, फ़तीलसोज़ (पतीलसोज or पोतलसोज), etc., have all come into Hindi from or through Persian.

We have such a large stock of words of

Arabic, Turkish and Persian origin in the Hindi of to-day that it seems quite impossible to replace them with Hindi or Sanskrit words. Such words are दङ्गाल (दलाल), फराई, मज़दूर (मजूर), वकील, बज़ज़ाज़ (बजाज), ज़मान, सराफ़ (सराफ), मसख़रा, नसौहत, सिहाफ़, तोशक, चादर, सूरत, चेहरा, तबीअत, मिज़ाज़, बर्फ़, बुलबुल, पर, दावात, क़लम, स्याही, ज़ुलाब, रक़ा, ऐनक, चश्मा, सन्दूक़, कुर्सी, तख़्त, लगाम, ज़ीन, तंग, रकाब, पाअन्दाज़, नाल, कोतल, वफ़ा, ज़हाज़, मस्तूल, तहमत, दर्द, पर्दा, दालान, तहख़ाना, तनख़वाह, तलब, म़ज़ाह, ताज़ा, ग़लत, सही, रसद, रसोद, कारीगर, etc.

We have coined a lot of words in imitation of Persian or Arabic words. These are चौपड़बाज़ or पलंगबाज़, समझदार, हाथीबान, बहलबान गाड़ीबान, मोदीख़ाना, पायख़ाना, ख़ासदान, पानदान and पीकदान on the analogy of शतरंजबाज़, वफ़दार, बागबान, दरबान, कुतुబख़ाना, दोवानख़ाना, मयख़ाना and कलमदान; but कटोरदान is an exception and means a large cup with its lid on.

A large number of such hybrid words are now used in Hindi, the first part of which is of Persian or Arabic origin and the second of Sanskrit. These are असरकारक, जिलाधीश, आईनानुसार, etc.

Let us see what changes have been brought about in Hindi grammar by Persian. We borrowed innumerable words—nouns—and made their plurals according to Hindi grammar. We

have taken such words as आदमौ, दरख़्त and मेबा and having put “जो” after them added a suffix or case-ending according to our requirement.

Several of the Persian adjectives have come into Hindi, which though of common gender in Persian, have been supplied with their feminine forms. The words ताज़ा, जदा and सादा are of common gender in Persian. In Hindi they are made to appear as masculine and ताज़ी, जुदी and सादी are their feminine forms. We generally speak of ताज़ी ख़बर, सादी वज़ा, जुदी बात।

कोई कहे बाबू इधरको आओ, देखो चौज़ क्या ख़ासी ।  
ताज़ी लो तो हैगी याँपर और वाँपर है बासी ॥

Persian has also influenced our distinction of genders. Such words as चर्चा, गोशाला, पाठशाला, माला, साया (क्षाया), घण्टा, आब्मा, अग्नि, पवन, जलवायु, etc., have changed their original genders. The first six are feminine but are used as masculine, and the last five are masculine, but are used as feminine. Even Pandit Madan Mohan Malaviya uses चर्चा in the masculine gender. Urdu writers invariably use it as masculine.

चर्चे यहौं रहेंगे अफ़सोस हम न हींगे ।

The plurals of the pronouns “यह” and “वह” are “ये” and “वे.” Old poets of Urdu also used these plurals, but no modern Urdu writer uses the plural forms and singular forms are

used for both numbers.. We find the poet Nājī using “वे” and “वह” both for plural.

फिरते थे दश्त दश्त दिवाने किधर गये ।  
वे आश्चिकीके हाय ! ज़माने किधर गये ॥  
अंमूठी लालकी करतौ क़्यामत आज गर होती ।  
जिन्होंकी आन पहंचौ लड़ मुए वह एक क्षेपर ॥

Ātish also uses वह for वे.

अब्रुए यारका सिरमें जिन्होंके है सौदा ।  
रकूस वह लोग किया करते हैं तलवारोंपर ॥

Hindi has borrowed a large number of particles—adverbs, prepositions and interjections from or through Persian. The following are used in Hindi in their original meaning :—

(Adverbs) जल्द, बिलकुल, याने, बेशक, अलबत्ता, ज़रूर ज़रूर, हर्गिज़ा, क़रीब क़रीब, बगैरह, फौरन, मसलन्, बगैर, ख़ुदबख़ुद, ख़वाहमख़वाह, शायद, खैर, राज़ीख़ुशी, वाक़ई.

(Prepositions) क़रीब, बदले, लायक़, मानिन्द, बाबत, ख़ातिर, वास्ते, तरफ़, बाद, बिला ।

(Conjunctions) सिवा, सिवाय, मगर, लेकिन, या, वर्ना, बावजूद, बश्ते, अगर, अगच्चे, चूँकि, चुनांचे, बल्कि, ताकि, गोया, कि, व .

(Interjection) शाबाश (शादबाश).

The game of chess is an Indian invention, but since its return from Persia, none can say that it had any connection whatsoever with

India, as, बादशाह, फर्जी (वज़ीर), रुख़, and फौल, are all Persian words.

We have taken idioms and proverbs also from Persian. Urdu is full of them, but in Hindi also, there have come into use such idioms as are not possible to be done away with. When we say, "फूल खिलता है" it is a mere statement of fact. But when we replace the Hindi word "फूल" with the Persian word "गुल" the meaning is at once changed. "क्या गुल खिलता है" means that some secret is going to be out. There is another idiom "बिस्मिल्ला हो गलत." It means that even the beginning is wrong. If we replace it with "प्रारम्भ हो अशुद्ध है" we do not convey the same pleasure to our hearers.

Persian has influenced our spelling also. We used to write आवै, जावै, चलै, बैठै, etc., but now आवे, जावे, चले, बैठे, etc., are written.

There is no dearth of Hindi verbs, but we have replaced several of our Hindi verbs with those of Persian. Verbs such as मानना, सुकरना and सोचना have been replaced by क़बूल करना, इनकार करना and फ़िक्र करना. Urdu writers also use the verb पशेमां होना for पछताना !

Persian verbs have created new verbs in Hindi, sometimes with new meanings. From the Persian word गुज़ि़तन, we have got our गुज़रना to pass on. But गुज़रना and गुज़र जाना have come to mean *to die*, as, उन्हें गुज़रे

आज कई दिन हो गये. A poet humorously writes :—

सुभे तो रास्ता चलनेमें भी अब खौफ़ आता है।

सुना है जबसे मर जानिको कहते हैं गुजर जाना॥

We have फ़र्माना from the Persian verb फ़र्मदन and also the verb बख़्शना from बख़्शोदन. Not only this, we have replaced दत्त or दीन by बख़्श in such words as, मातावख़्श, गुरवख़्श, etc. This बख़्श sometimes is written and pronounced बक्ष or बक्स. From the verb लरज़ीदन, we have लरजना or लरजना—to quiver. This लरजना has been used by the Hindi poet Padmākar in his description of the spring and the rainy seasons :—

- (1) पात बिन कीन्हे ऐसी भाँत गनबेलिनके परत न चीन्हे जे वे लरजत लंज हैं।
- (2) कहै पद्माकर लवंगनकी लोनी लता लरज गयीं तौ केरि लरजन लागीं री।

Now we come to those Persian, Arabic or Turkish words which have got mixed up with Hindi as milk with water, and have lost their original meaning.

फैलसूफ़ is a Greek word meaning ‘a philosopher’, but in Urdu it means ‘a cunning or fraudulent person or a cheat.’ In Hindi it is used for a squanderer—a man who spends much; as, वह बड़ा फैलसूफ़ है इसोसे उसके पास पैसा नहीं टिकता. ख़सम in Arabic means ‘an opponent, a competitor or an enemy,’ but in Urdu and Hindi

it means 'a husband or a capitalist'; as, वह उसका जोरू और वह उसका ख़सम; ओछो पूंजो ख़समको खाय। In Hindi poetry the word ख़समाना in the sense of 'husbandship' was used by the poet Gang as the following line will show :—

कहै कवि गंग छल समुद्रके चह्ल कूल,  
कियो न करत कबूल तिय खसमाना जू।

तमाशा and सैर are used in Arabic, the former in the sense of 'a movement or motion,' but in Hindi and Urdu it means 'sight-seeing' and the latter means 'excursion or perambulation.' किताबकी सैर means 'the perusal of a book.' ख़ैरात in Arabic means 'good deeds,' but in Hindi and Urdu it means 'charity.' तकरार in Arabic means 'to repeat something or to do something again'; but in Hindi and Urdu it means 'a wordy quarrel.' तूफान is an Arabic word and means 'abundance' in Persian. In Hindi and Urdu it means 'typhoon'. In Urdu it also means 'accusation.'

मसाला is an abbreviation of मासलह and means 'material,' as, गरम मसाला, इमारतका मसाला, किताबका मसाला. ख़ातिर is used in Persian and Arabic for 'heart, will or inclination.' But in Hindi and Urdu it is used for 'affection, pleasure satisfaction, regard or esteem'; as, तुझारी ख़ातिर मुझे मंजूर है. Tulsidas and Jaisi have used 'मतुहार' for ख़ातिर. ख़ातिरजमा means 'assurance or confidence.' रोज़गार in Persian

means 'the world,' but in Hindi and Urdu it means 'service, employment, business or livelihood'; as, बिना रोजगार रोज गरी देत घरके लोग ; जोरुका ख़सम मर्द और मर्दका ख़सम रोजगार. जुलूस has been derived from the Arabic root जलس, which means 'to sit.' मजलिस, जलसा and इजलास are all derived from it. But in Hindi and Urdu a moving meeting—a procession is called जुलूस. खैर and सलाह are Arabic words. The first means 'welfare' and the second means 'counsel,' but when they are used in Hindi as "खैरसलाह" they mean 'health and prosperity.' Marwaris use only सलाह, for "how do you do." राज़ी खुशी means 'well and happy' in Hindi. राज़ी in Arabic means 'contented' and खुशी comes from the Persian word खुश and means 'happy.' Marwaris use only राज़ी for राज़ी खुशी. रुमाल and दस्तूरी are words of Indian creation. In Persian रुमाल is रूपाक or दस्तपाक. रंज is a Persian word and means 'sorrow,' but in Bihar it is generally used for 'angry'; as, मेरा तो कोई कस्तर नहीं है, आप नाहक़ रंज होते हैं. Some of the foreign words, that have been slightly changed, are given below :—

**पजावा**—a brick-kiln. It is derived from the Persian root पज़ौदन.

टाटबाफ़ी was originally तारबाफ़ी and it meant 'a shoe embroidered with gold or silver.'

ज़रौ कोना and तार तस्ता also mean 'an embroidered shoe.'

बकाबक भकभक are really ज़क़ज़क़ बकाबक़ ।

गुदरौ is from गुज़रौ an evening mart. अफ़रातफ़रौ is made up of इफ़रात (abundance) and तफ़रीत, to waste, but now-a-days it means 'agitation or excitement.'

कुल्हाच or कुलाच in Turkish means 'the space between both hands' and is said to be 'the yard for measuring cloth.' But we use कुल्हाच भरना for 'the jump of a deer or a hare.'

वहशीको हमने देखा उस आह्व निगाहसे ।

जंगलमें भर रहा था कुलाचे हिरनके साथ ॥ ( ज़ौक़ )

मुग़ in Persian is only a bird, but in Hindi मुर्गा or मुर्गी is a cock and its female is मुर्गी. Cockfight seeing is a pastime of the leisurely class of Mussalmans.

चिक, चिक or चिंग is a thin screen in Turkish; but in Hindi and Urdu it means 'a hanging screen,' usually made of split bamboos loosely fastened together in parallel lines.

कट्टा in Turkish means 'great,' but in Hindi it means 'fat' and is always used by placing *hatta* before it; as, हट्टा कट्टा. हट्टा is from the Sanskrit छट्ट.

**नज़र** is an Arabic word and means ‘sight.’

भाँग जब चढ़ती है क्या ही मज़ा दिखाती है ।

मक्कियां उड़ती हैं और ईंट नज़र आती है ॥

It also means, ‘supervision,’ as, **नज़र रखना.** **नज़र लगना** is ‘to cast an evil eye on.’ **नज़र** and **नज़राना** mean ‘presents.’

**ख़ुत** means ‘a letter.’ It also ‘means a beard,’ as, **ख़ुत बनवा लो**; **उनके ख़ुत आने लगा.**

**नशा** is ‘intoxication’ and **मज़ा** is ‘pleasure.’

**ज़बानी** means ‘by word of mouth.’ It was customary in old days to send messages by word of mouth in addition to a letter. This was called **ज़बानी**, but those ignorant of Persian termed it ‘मुँह जबानी.’ Tulsidas has used **सुखागर** for **ज़बानी.** **सानौ** is an Arabic word and means ‘second.’ **लासानौ** means ‘unequalled.’ A Hindi poet, named Sital, has used the word **सानौ** in his **लावनौ**, thus

बरनन करनेको क्या बरनूं बरनूंगा जितो बानौ है ।

अह तौन उच्चके पड़े हुए जानौ यह यूसुफ सानौ है ॥

**नेवाज़िश** in Persian means kindness and **नेवाज़** means ‘kind.’ Tulsidas has used not only the word “**गरीब नेवाज़**” but also the verb **नेवाज़ना** has been used by Tulsidas in his Ramayan, as in **राम अनेक गरीब नेवाजे.** Kabir has used the verb **नेवाजना** in the following verse :—

द्वार धनौके पड़ि रहै धका धनौके खाय ।

कबझँ धनौ नेवाजही जो दर छांडि न जाय ॥

जायज़रूर ('a privy') is called जाज़रूर in Hindi. A poet says, लागत जरूर तब जाजरूर जाइत है.

There were a number of words, to which the soil of India was not congenial and they did not take root here.

The emperors and nawabs changed several words and sometimes coined new words. In Persian a horse is called कुरंग, but as in Hindi, कु means 'bad,' Akbar replaced it by सुरंग. The blinds or blinkers used on horse are called अंधेरी but as अंधेरो means 'darkness or unjust' he renamed it उजिलो or brightness. भंगी or मेहतर was given the title of हलालख़ोर, meaning that his earnings were legitimate.

Other emperors followed suit. Jahangir called liquor, रामरंगी and Muhammad Shah changed the words संगतरह to रंगतरह and बुलबुल to गुलदुम. As the word हार comes from the Sanskrit root हृ 'to rob,' it was changed to पुलमाल. Shah Alam changed the word 'सुरख़ाब' to गुलसिरी but it did not find favour. सुरख़ाब means a चकवा and a man with feathers of सुरख़ाब on his cap is taken to be a man of distinction. Nawab Saadat Ali Khan of Lucknow changed the word मलाई into बालाई, but this is not used beyond the limits of Lucknow. Almost all the languages of the world borrow words from other languages, but Hindi and Urdu have borrowed even idioms and translated them.

**आबशुदन** is a Persian idiom, which means ‘to turn into water.’ In Hindi we say, वह पानी पानी हो गया. The celebrated Urdu poet Zauq says :—

आग दोज़ख़की भी हो जायगी पानी पानी ।

जब यह आसौ अकें शर्ममें तर जायंगे ।

**पैमाना** पुरकरदन is ‘to kill.’

साको चमनमें छोड़के मुझको किधर चला ।

पैमाना मेरो उम्रका ज़ालिम-तू भर चला ॥

**अज्ञ जामा** बिरुद्धशुदन means ‘to be unable to control or contain one’s self.’ जामेसे बाहर होना is an ordinary idiom in Hindi.

निकला पड़े हैं जामेसे कुछ इन दिनों रकीब ।

थोड़े ही दम दिलासिमें इतना अफर चला ॥ ( सौदा )

**बे आब मोज़ा कश्फेदन** or विना पानी मोज़े उतारना is ‘to take off socks at a place where there is no water,’ which means ‘to be angry without rhyme or reason.’

**दिलदादन** is ‘to be enamoured of.’

दिल दे के जानपर अपनी दुरो बनी ।

शौरीं कलामौ आपको मीठी छुरी बनी ॥ ( ज़फर )

**अज्ञ जान गुज़श्तन** or जानसे जाना is ‘to die.’ वहाँ जाये वहौ जो जानसे जाये गुज़र पहले (Zafar) हफ़्र आमद is ‘to be accused of’ and दिल खन शुदन means ‘that the heart has bled or has become blood.’

हफूं सुभपै आये देखिये किसके किसके नामसे ।  
इस दर्दसे अफ़ोक़क़ा दिल खूं यमनमें है ॥

ज़र दादन व दर्दसर ख़रोदन means 'to lend money is to bring on headache.'

ज़मीनो आस्मानके कुलाबे मिलाना is 'to cause the two poles to meet.'

कुलाबे आस्मानो ज़मीनके न तू मिला ।

उस बुतसे मिलनेकी नासह बता सलाह ॥ (ज़ौक़)

बाज़ आना is 'to give up.'

(१) मैं बाज़ आयो दिलके लगानेसे । (ठमरो)

(२) बलि बलि आयो बाज मौन याहोते ठान्यो ।

—गिरधर कविराय ।

Persian seems to have influenced Hindi in other directions too. It is noticed that in speaking about themselves women use masculine plural verb for themselves; as,

राधाने कहा कि हम आते हो थे कि तुमने आवाज दो ।

Munshi Dayanarayan Nigam, B.A., the renowned editor of the Urdu magazine "Zamana" of Cawnpore, suggests in this connection that this usage is peculiar to Lucknow. He further says that apart from the language used by women, it is significant that the custom at Lucknow is to use feminine verb for a number of words when used in singular number for instance they will write, "इसकी क्या बजह है ?"

but when they will use the same word in plural, they will use masculine verb, as इसके क्या वजूह हैं ? वजूह is the plural of the Persian word वजूह. Again they will write, बड़े शर्त यह है, but when speaking in plural they will say, बड़े शरायत यह हैं. Delhi people, however, do not follow this usage.

Hindi due to its peculiar development has no prepositions. But from the contact of Persian it has taken in a large number of prepositions from Arabic and Persian. Sometimes the Hindi case-termination is discarded and Persian preposition is used instead, as, बहुम, बजाय and दरअसल instead of hukm-se and asl-men. This did not matter much as long as the preposition was used before a Persian word, but we find that the genitive sign “e” (of) has wrought havoc in Hindi and tried to make it an analytical language. For example, instead of saying “Nepal-Maharaj” we generally say, “Maharaj Nepal,” which in fact should be “Maharaje Nepal,” but “e” which is called कस्त in Persian has been dropped. Similarly, we say, “Magistrate Lucknow,” “Sampādak Kesari.” This sort of construction has come to stay.

The following are a few examples, which go to show that Persian has influenced our syntax also :—

- (1) न सिर्फ आपहो आवें बल्कि अपने दोस्तोंका भी लावें ।

(2) बाबजूद इसके कि मैं था, मुझे इत्तिला न दी गयो ।

The first prose-writers of Hindi were Mussalmans and they wrote in a style that was more Persian than Hindi. The early Hindi writers followed them and thus a Persian style of construction or composition came into being in Hindi.

Syed Inshā Allāh Khān, whose claim for being *Jagat Seth* of श्रेरोसख़ुन of his time was no empty boast, in the preface of his *Rāmī Ketki-kī Kahāni* says :—

सिर भुकाकर नाक रगड़ता हूँ अपने उस बनानेवाले के सामने जिसने हम सबको बनाया.....

Raja Sivaprasad, C.S.I., followed him and wrote :—

कुछ अहबाल अपने बुजर्गोंका.....

Nor is this all. A modern writer of Hindi in his newly published "History of Hindi Literature" writes :—

अत्यन्त अद्भा और आदरके साथ मैं आभारो हूँ राय बहादुर श्रीयुक्त माननीय परिषिक्त श्यामविहारी मिश्र, दीवान ओड़छा राज्यका.....

Certainly these examples are not of Hindi style of construction of sentences.

Amīr Khusro was the first Hindi poet to introduce Persian metre in Hindi. Urdu poets have invariably composed their verses in Persian metres. But in Hindi only writers of *laoni* followed him. This *laoni* metre is said to be the ताटक

**छन्द** of Hindi. Those who wrote verses in Rekhtā or Khaṛī bolī always used Persian metres or Sanskrit metres, as Hindi metres did not fit in with *Khaṛī bolī*. The difference between metres of Hindi and Persian is that while the former are based on measure, the latter are based generally on long and short vowels.

One more noticeable feature of modern Hindi is that all words pertaining to law and law-courts are either Arabic or Persian. Even the word कानून which is used for law in Hindi is Arabic in origin. But it is not possible to replace it by any word of Sanskrit or Hindi, because such a Sanskrit word as *dharma* does not convey the real meaning.

### CONCLUSION

In concluding this survey it is necessary to observe that Urdu has been the spoken and literary language of the Indian Mussalmans for nearly three hundred years and more, but Hindi has not completed even two hundred years of its life as a literary language, though as a spoken language it is older than Urdu. This is the reason why Urdu poetry captivates the heart of its hearers and modern Hindi poetry is not fascinating and elegant to that extent. The Hindi of Saiyad Inshā Allāh Khān as seen in the *Rānī Ketki-kī Kahānī* is yet unsurpassed.

Hindi writers who wish to master the art of writing must go through a course of Urdu, because some master minds have laboured to make it what it is to-day. The reason for the difference between Lucknow and Delhi schools of Urdu is that they mean business. They invent new forms, new idioms and new meanings of words and sometimes they are accepted by the opposite school. Unless one studies Urdu, he cannot be a master of Hindi as he will not be able to know the various stages through which it has passed.

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## APPENDIX\*

A	अक्षराल, इक्षवाल	prosperity, fortune	اقبال
A	अक्षर	often, frequently	اکثر
A	अक्ष	reflection	عکس
A	अक्ष्मा	wisdom	عقل
A	अख्वार	a newspaper	اخبار
A	अखोर	last	اخیر
A	अखित्यार,		
	इखित्यार	authority, liberty, pleasure, right	اختیار
P	अगर	if	اگر
P	अगरें	although	اگرچہ
A	अजनबी	a stranger, an unknown person	اجنبی
A	अजब	wonder	عجب
A	अजायब	wonders	عجبیں
AP	अजायबखाना	museum	معایب خانہ
A	अजीब	wonderful	عجبیں
A	अतलस	satin	اطلس
A	अदद	number	عدد

\* Persian, Arabic and Turkish words generally used in Hindi have been given here together with their original forms.

A	<b>अद्वा</b>	low, inferior	ادفی
A	<b>अद्वा</b>	respect	ادب
A	<b>अदालत</b>	a court of justice]	عدالت
A	<b>अदावत</b>	animosity	عداوت
A	<b>अनकरोव</b>	near	عنقریب
P	<b>अन्दर</b>	in, within	اندر
P	<b>अन्दाज, अन्दाजा</b>	guess	انداز، اندازہ
P	<b>अन्देशा, अन्देस</b>	anxiety	اندیشه
A	<b>अनार</b>	a pomegranate	الار
P	<b>अफरातफरौ</b>	panic, consternation	افراتفری
A	<b>अफलातून</b>	Plato, boaster	افلاطون
A	<b>अफवाह</b>	rumour	افواہ
P	<b>अफसोस</b>	sorrow, alas	افسوس
A	<b>अबतर</b>	ruined	ابتر
A	<b>अबलख</b>	black and white	ابلق
A	<b>अबवाब</b>	taxes imposed in excess of the original assessment	ابواب
P	<b>अमन</b>	safety	امن
A	<b>अमरुद</b>	guava	امرود
A	<b>अमल</b>	action	عمل
A	<b>अमलदारी</b>	government	عملداری
A	<b>अमानत</b>	a deposit, trust	امانت
A	<b>अमामा</b>	a turban	عمامة
A	<b>अमीन</b>	a commissioner	امین
A	<b>अमीर</b>	a nobleman, richman	امیر

P	અયાલ	a horse's mane	ایال
A	અર્ક,	અરક	عمرق
P	અરમાન	desire	ارمان
A	અર્જ	request	عرض
P	અર્જી	breadth of a piece of cloth	ارز
P	અર્જીં	petition	عرضی
A	અર્સા	space of time	عرضہ
A	અસદ્ગતા	indeed	البند
A	અસાવા	besides	علاوه
A	અસોલ	sick	علیل
A	અશર્ફો, અસર્ફો	a gold coin	اشرفي
A	અસ્વાબ, અસવાબ	goods, furniture, luggage	اسباب
A	અસર	mark, effect	اثر
A	અસલ	root	عمل
A	અસામી	an accused, a defendant, a ryot	اتامی
A	અસ્વાલ	a stable	اصطببل
A	અસુરા	a razor	سفرة
A	અહદ	contract	عهد
A	અહમક	foolish	احمق
A	અહવાલ, (હવાલ)	events	احوال
P	આઇન્ડા	coming, future	آئندہ
P	આઈન	law, custom	آئین
P	આઈના	mirror	آئینہ
A	આંધિર	end	آخر

## P आजमाइश,

P	आजमाइस	trial, test	ازمايش
P	आजाद	free	آزاد
P	आजार	sickness	آزار
A	आजिज	humble, tired	عاجز
P	आजुर्दा	afflicted	آزردہ

## A आतिशबाजी,

A	आतिशबाजी	fireworks	آتش بازي
A	आदत	habit	عادت
P	आदमौ	a man	آدمی
P	आदमजाद	mankind	آدم زاد
P	आदमیयत	civility	آدمیت
A	आदाव	salutation, respects	اداب
A	आफत	misfortune	آفت
P	आवकारो	a distillery, excise	آبکاری
P	आबदस्त	water for washing	آب دست

the anus after evacuation

P आवर्वाँ, आवेर्वाँ running water, a kind of  
very fine muslin      اب ران

P	आबजोश	a kind of raisin or currant	آب جوش
P	आबदाना	food & drink, destiny	آب دالہ
P	आबनूस, आमनूस	ebony	آبنوس
P	आबपाणी	irrigation	اب پاشی
P	आबाद	peopled, cultivated, city	آباد
P	आबादी	population	آبادی

P	आबरू	honour	أبرو
P	आबोहवा	climate	آب ر هرا
P	अमखोरा,	a cup	آب خورہ
	आमखोरा, आबखोरा		
P	आमदनी	income	آمدنی
A	आरजा	an affliction	عارضہ
P	आरा	saw	آڑا
A	आराजो	lands	آراضی
P	आराम	comfort	آرام
P	आलाइश	pus, matter, pollution	آلایش
A	आलो	high	عالی
P	आमुखता	revision of old lessons	امرخندہ
A	आलیم	learned	علم
P	आवाज	sound	اراز
P	आवारा	vagabond	اراڑہ
P	आशना	a friend, a lover, a sweet- heart	آشنا
P	आसमान	the sky	أسمان
A	आसा	staff	عاصا
P	आसान	easy	آسان
P	आस्तोन	the sleeve of a garment	أسلین
P	आहिस्ता	slowly	أشستہ
A	इकरार, करार	promise	اقرار
A	इजमालो	gross, compendious	اجمالی
A	इजराइ	execution	اجراء

A	इनकार	denial, refusal, protest	انکار
A	इजलास	seating, a court	اجلاس
A	इजहार	declaration	اظہار
P	इजारबन्द	trouser-string	ازاربند
A	इजारा	monopoly, rent	اجارہ
A	इज्जत	honour	عزت
A	इतमीनान	satisfaction	اطمینان
A	इस्तिफाक	chance, friendship	اتفاق
A	इस्तिला	information	اطلاع
A	इत्यसाल	connection, union	اتصال
A	इत्तम्, (अतर)	perfume	عطر
A	इनसान	a human being	انسان
A	इनसानियत	humanity	انسانیت
A	इनसाफ	justice	انصاف
A	इनाम	reward	انعام
A	इन्तिकास,		
	इन्तकास	death	انتقال
A	इन्तिजाम	management	انتظام
A	इन्तिजार	expectation	انتظار
A	इमाम	priest	امام
A	इमारत	building	عمارت
A	इमृतिहान	examination, test	امتحان
A	इरादा	intention	ارادہ
A	इखाका	connection, estate	علاقہ
A	इखाज	a remedy	علج

A	इज्ञा, इलम	knowledge, science	علم
A	इश्वारा	hint	اشارة
A	इश्वक	love	عشق
A	इस्तगासा	complaint, a suit	استغاثہ
A	इस्तहार	publication,advertisement	اشتہار
A	इस्तदुषा	request	استدعا
A	इस्तमरार	perpetuity	استمرار
A	इस्तोफा	resignation	استینفنا
A	इस्तेमाल	use	استعمال
A	ईजाद	invention	ابیجاد
A	ईद	a festival	عید
A	ईमान	faith, righteousness	ایمان
P	ईसपगोल, ईसरगोल	spogel seed, seed of the fleawort	اسپغرل
T	उजबक	an uncivil person	اذبک
A	उजरत	wages	اجرت
A	उच्च, उचर	excuse, objection	عذر
A	उमदा	noble	عمدة
A	उमरा	noblemen, peers	أمرا
P	उम्मेद	hope	امید
P	उम्मेदवार	a candidate	امیدورلو
A	उम्र, उमर	age	عمر
A	एतबार	trust	اعیتبار
A	एतराज	objection	اعیتراف

A	करेना	connection, manner, way	قربہ
A	करीब	near	قرب
P	कर्ज़, कर्जा	debt, loan	قرض
A	कर्श्म	tin, whitewash	نلعی
A	कस्तक	trouble	تاق
P	कलम	a graft, a pen	قلم
A	कलमा	a word, speech	کلمہ
P	کلالمو	grafted	قلمی
A	کلام	word	کلام
P	کلساں	big	کلان
A	کالیया	meat	قليہ
A	کامول	little, deficient	قلیل
A	کاسम	oath	قسم
A	کاسाई	butcher	قصائی
A	کاس्तر	fault	نصرور
A	کاس्बा	a village	قصبه
A	کاسरत	abundance	کثرت
A	کاسव	trade, prostitution	کسب
A	کاسو	prostitute	کسبی
A	کا॒हका॒ہ	loud laugh	نھقہ
A	کا॒हतसा॒ہ	famine	تحط سالی
A	کا॒हवा॒	coffee	قہوة
A	کا॒ہر	indignation	تبر
P	کا॒गज	paper	کافذ
A	کا॒جڑी	a judge	قاضی

A	कलन्दर	a monk, who deserts the world	تلندر
P	काकुल	lock	کاکل
A	कातिब	a writer	کاتب
A	कानून	law	قانون
P	काननगो	an officer conversant with land tenures etc.	قانونگو
A	काफिया	rhyme	قافية
A	काफिर	infidele	کافر
A	काफिला	a caravan	قافله
A	काफो	sufficient	کافی
A	काफूर	camphor	کافور
A	काविल	fit	قابل
P	काबुक	a dovecot	کابک
T	काबू	power, command	قبو
P	कामयाब	successful	کامیاب
A	कामिल	perfect	کامل
A	कायदा	rule	قواعدہ
A	कायम	standing	قائم
A	कायम मुकाम	officiating, representative	قائم مقام
P	कार	business	کار
P	कारचोब	embroidery	کارچرب
P	कारवाँ	a caravan	کاروان
P	कारीगर	a workman, a manufacturer	کاریگر
A	कारुरा	urine sent to physicians	قارررا

P	कारोबार	business	کار و بار
A	कालिब	body	قالب
P	कालौन	a carpet	قالین
P	काश्त, काश्तकारी	cultivation	کاشت - کاشتکاری
A	काहिल	slow	کامل
A	किताब	a book	کتاب
A	کیفایت	economy	کفایت
P	کینارा	border, side	کنارا
P	کی	that	کہ
P	کیشٹی	a ship, a boat	کشتی
A	کیراثا	hire, rent	کرایہ
A	کیلہ	fort	قلع
P	کیلک	a pen, a reed	کلک
A	کیلکت	want	قلت
A	کیلکٹ	instalment	قسط
A	کیلکم	kind	قسم
A	کیلکھات	fate, fortune, share	قسمت
A	کیلکھا	a story	قصہ
P	کیلکھمیش	raisin	کشمکش
P	کونا	malice	کینہ
A	کوسمत	value, price	قیمت
A	کوڈورत, کوڈورत	foulness	کدررت
P	کوڈرت	power	قدرت
P	کوئند	blunt	کند
A	کوافر	infidelity	کفر

A	कुफ़्ل	a lock	قفل
P	कुमक	aid	کمک
A	कुर्क	confiscation	قرق
P	कुर्ता	a kind of shirt	کرتا
A	कुर्बान, कुर्बानी	sacrifice	قربان - قربانی
A	कुर्सी	a chair	کرسی
A	कुल	all	کل
A	कुलफौ	a mould for jellies etc.	قلفی
A	कुलाबा	hinge	قلابہ
P	कुलाह	a cap (of a hawk)	کلاہ
P	कुलि	entire, much	کلی
T	कुलौ	a labourer	قلی
P	कूच	departure, march	کوچ
P	कै	vomitting	قے
A	कैद	imprisonment	قید
P	कैफیयत	a statement, an explanation, a remark	کیفیت
T	कैंचی	scissors	تینچی
P	कोतवाल	chief of the city police	کوتوال
P	कोताह	short	کوتاہ
P	कोनिंश	salutation	کونش
P	कोशिश	endeavour	کوشش
P	कोह	mountain	کوہ
P	कौदن	dull	کودن
A	कौم	a nation	قوم

A	کیل	a word	قرل
P	خجانچو	treasurer	خزانچی
P	خجانا	treasury	خزانہ
A	خات	a letter, beard	خط
A	خاتنا	circumcision	ختنه
A	ختم	end	ختم
A	ختراء	danger	خطرہ
A	خاتا	fault, guilt	خطا
A	خندک	a ditch	خندق
A	خفکان	a disease of the heart, mad	خفقان
P	خفا	angry	خفا
A	خفیف	petty	خفیف
A	خبار	news	خبر
A	خوبیس	wicked	خوبیت
A	خبعت	insanity	خبط
A	ختم	crooked	خم
P	خمیر	leaven	خمیر
A	خیانت	treachery, misappropriation	خیانت
A	خیال	thought, consideration	خيال
A	خیالی	imaginery	خيالي
P	خرگوش	a hare	خرگوش
P	خربوزہ	musk-melon	خربوزہ
A	خراب	bad	خراب
A	خرابہ	ruin	خرابہ

A	खराबी	trouble	خرابی
A	खरौता	a letter bag	خریطہ
P	खरीद	purchase	خرید
P	खरीदार	buyer	خریدار
A	खरोफ	autumn	خریف
P	खर्च	expense	خرج
P	खर्चा	expense	خرچہ
P	खर्ची	wages of halotry	خرچی
A	खलका, खल्का	creation	خلق
A	खल्कत	people	خلقت
A	खलल	injury	خلل
A	खलास	discharge	خلاص
A	खलासो	exemption, a sailor, a coolie discharging load from ship	خلاصی
A	खलौता	a pocket, a small bag	خلیطہ
A	खलौफा	a tailor, a sovereign	خلیفہ
A	खवास	personal attendant	خراص
A	खसम	an enemy, husband	خصم
A	खसो	a castrated animal, a goat, a eunuch	خصی
A	खसीस	miser	خسیس
A	खस्ता	broken, crisp	خستہ
P	खाक	dust	خاک
P	खाका	an outline	خاکہ

P	खाकी	dusty	خاکی
A	खातिर	will, sake	خاطر
AP	खातिर जमा	assurance	خطاطر جمع
A	खाक्खा	end	خاتمه
P	खानगी	private, a prostitute	خانگی
P	खानसामाँ	a butler	خانسماں
P	खाना	a house	خانہ
P	खान्दान	family, race	خاندان
P	खाम	raw	خام
P	खामोश	quiet, silent	خاموش
	खामोशी	quietness, silence	خاموشی
P	खाया	testicles	خایہ
P	खार	thorn	خار
A	खारिज	excluded	خارج
P	खारिघ	itch	خارش
A	खाला	mother's sister	خالا
A	खालिस	pure	خاص
A	खालौ	empty	خالي
P	खाविन्द	husband	خارند
A	खास	special, particular	خاص
	खासा	fine, fine muslin (calico)	خاصہ
	खासियत	quality	خاصیت
A	खिताब	title	خطاب
A	खिदमत	service	خدمت
<hr/>		or government	.....

A	<b>ਖਿਰਾਜ</b>	tribute	خراج
A	<b>ਖਿਲਤ</b>	a robe of honour	خلعت
A	<b>ਖਿਲਾਫ</b>	opposition	خلاف
P	<b>ਖਿਸਾਰਾ</b>	loss	خسارة
A	<b>ਖੀਰਾ</b>	cucumber	خیار
A	<b>ਖੁਤਬਾ</b>	a public prayer for the king	خطبہ
P	<b>ਖੁਦ</b>	self	فرد
P	<b>ਖੁਦਾ</b>	God	خدا
P	<b>ਖੁਦਾਬਨਦ</b>	master, lord	خداوند
P	<b>ਖੁਨਕੌ</b>	cold	خفکی
A	<b>ਖੁਫਿਆ</b>	secret	حفیہ
P	<b>ਖੁਮ, ਖਮ, ਖੌ</b>	granary, a large jar	خم
	<b>ਖਮਸਾਰ</b>		
P	<b>ਖੁਮਾਰੀ</b>	drowsiness	خمار
P	<b>ਖੁਰਾਕ</b>	food	خوراک
A	<b>ਖੁਰਾਫਾਤ</b>	nonsense, trouble	خرافات
P	<b>ਖੁੰਦ</b>	small	فرد
P	<b>ਖੁੰਮਾ</b>	dale, a kind of eatable made of flour, ghee and sugar	خرما
P	<b>ਖੁੰਮ</b>	glad	خرم
P	<b>ਖੁੰਘ</b>	pleased, excellent	خرش
P	<b>ਖੁੰਘ੍ਵੂ</b>	fragrance	خرشبو
P	<b>ਖੁੰਘ੍ਹੋ</b>	pleasure	خوشی
P	<b>ਖੁੰਝਕ</b>	dry	خشک
	<b>ਖੁੰਝਕੀ</b>	dryness	خشکی

	खुश्की राह	travelling by land	خشکی را
P	खून	blood	خون
P	खूब	good	خوب
P	खूबानी	a dried apricot	خوبانی
A	खेमा	tent	خیمه
A	खैर	good	خیر
	खैरात	alms	خيرات
A	खैरियत	welfare	خيریت
	खोगीर	a pad or a saddle, a cant term for a turban	خرکیر
P	खोजा	a eunuch	خرجه
A	खोफ	fear	حروف
P	ख्वाजा	a merchant	خراب
P	ख्वाब	dream	خراب
P	ख्वाह	either, whether	خواه
	ख्वाहमख्वाह	perforce	خواه مظواہ
P	गज	yard	گن
P	गजक	relish	گرک
A	गजब	anger	غضب
A	गजल	an ode	غزل
P	गजौ	a thin coarse cloth	گذبی
A	गदर	riot, rebellion	غدر
A	गनो	wealthy	غنى
A	गनीम	an enemy	غذيم
A	गनीमत	plenty, abundance	غذيمت

P	गन्दगी	stink, stench	گندگی
P	गन्दा	stinky, filthy	گنڈہ
P	गप	gossip	کپ
A	गफलत	negligence	[غفلت]
A	गबन	deciet, misappropriation of mony	غبن
A	गम	grief	غم
A	गमजा	wink, an amorous glance	غمزة
P	गर	if	کر
A	गरज,	wish, selfishness	غرض
	गरजवन्द, गरजू	selfish	غرضمند
P	गरारा	a gargle	غواڑہ
A	गरोब-शुरबा	poor	غريب غربا
A	गरुर	pride	غرور
A	गर्क	drowning	غرق
P	गर्द	dust	گزد
P	गर्दन	the neck	گردن
	गर्दनी	horse clothing, turning out by the neck	گردني
P	गर्म	warm, hot	گرم
A	गलत	wrong, false	غلط
A	गलती	wrong, error	غلطي
A	गलबा	turmoil, mastery	غلبه
A	गलोज	dirty, filthy, offensive	غلظ
A	गङ्गा	grain	غله

P	ग़ज़ा	a flock	گلہ
P	गवारा	agreeable	گوراہ
P	गवाहो	evidence	گواہی
P	गश्श	a faint	غش
P	गश्त	round	گشت
A	गاڑी	a hero, a conqueror	غازی
A	गافیل	negligent	غافل
A	गایب	absent	غایب
A	गارत	plunder, ruined	غارت
A	गالیب	victorious	غالب
P	गاڑ	place	گاہ
P	गिजा	food	غذا
P	गिरफ्तारी	arrest	گرفتاری
P	गिरवी	pledged	گردی
P	गिरह	a knot	گرہ
P	गिरौ	pawn	گرد
P	गिर्द	around	گردہ
P	गिर्दा	a round pillow	گردہ
P	गिला	complaint	گلہ
A	गिलाफ	a case, pillow case	غلاف
P	गुजर	passing	گذر
P	गुजार	executing, paying	گزار
P	गुजारा, गुदारा	livelihood	گزارہ
P	गुजारिश	request	گذارش
A	गुनहगार	a sinner	کنسکا

P	गुनाह	fault, sin	گناہ
P	गुफ्ता	conversation	گفتگو
A	गुबार	dust	غبار
A	गुब्बारा	baloon	غمارة
P	गुम	lost, missing	کم
P	गुमान	opinion, suspicion, pride	گمان
P	गुमाश्ता	an agent	کماشہ
P	गुरबज	dome	کعبہ
P	गुल	a rose	کل
P	गुल	noise	فل
P	गुलनार	a garden of the pomegranate, a kind of dye	کلنار
P	गुलशन	a rose garden	گلشن
P	गुलाब	a rose	کلب
P	गुर्दा	kidney	کرودہ
A	गुलाम	a slave	غلام
A	गुलामी	slavery	غلامی
P	गुलूबन्द	an ornament of the neck, a muffler	کلوبنڈ
P	गुप्ता	a pelect	غله
A	गुज्ज	bathing	غسل
P	गुस्ताख	audacious	کستاخ
P	गुस्ताखी	audacity	کستاخی
A	गुस्ता	anger	غضہ
A	गैर	other, bad, foreigner	غیر

P	गोर	tomb	گور
P	गोरखर	a zebra	گردنخ
P	गोलक, गुलक	a closed box	غولک
P	गोश्च	the ear	گوش
P	गोशमालौ	boxing of the ear	گوشعالی
P	गोशामशीन	a hermit	گوشه نھین
P	गोष्ट	meat	گوشت
A	गौगा	hubbub, clamour	غوغا
A	गौर	reflection	غور
P	गौहर	a pearl, a gem	گوہر
P	गंज	a heap, treasure	گنج
P	गंजीफा	a kind of cards	گنجیفہ
P	गंजाइश	capacity, room	گنجائش
T	चकमक, चकमाक	a flint	چقماق
P	चख	discord	چم
P	चन्द	some	چند
P	चन्दा	subscription, contribution	چندہ
T	चपकालग्न	row, noise	چپقلش
P	चपरास	the badge of a peon	چپراس
	चपरासो	a peon, an orderly	چپراسی
P	चमचा	a ladle	چمچہ
P	चमन	a bed in a garden	چمن
P	चरागाह	pasture	چراگاہ
P	चर्ख	the sky	چرخ
P	चर्खा	a spinning wheel	چرخہ

P	चक्की	a pulley	چکھی
P	चबी	fat	چربی
P	चश्म	the eye	چشم
P	चश्मा	spectacles	چشمہ
P	चस्तौ	to affix	چسپان
P	चहर्म	fourth	چہارم
T	चाकचौबन्द	tight, smart	چاق چربند
P	चाकर	a servant	چاکر
T	चाकू	a knife	چاقرو
P	चादर	a sheet	چادر
P	चापलूस	sycophant	چاپلوس
P	चापलूसी	a sycophancy	چاپلوسی
P	चाबुक	a horsewhip	چابک
P	चाय	tea	چائے
P	चारदोवारी	boundary wall	چهاردیواری
P	चारा	cure, remedy	چارہ
P	चालाक	clever	چالاک
P	चाशनी	taste, relish	چاشنی
T	चिक	screen	چق
P	चिकन	embroidery	چکن
P	चिराग	a lamp	چراغ
P	चिलगोजा	a small slender nut	چلگوڑہ
P	चिलम	the part of a <i>huqqa</i> containing tobacco and the fire	چلم
T	चिलमचੀ	a wash basin of brass	چلمچی

P	चोज	a thing	چیز
P	चुकन्दर	beet	چقندر
P	चुगल	a back-biter	چغل
P	चुमाँचुनों	discussion	چنان چندیں
P	चुनांचे	accordingly	چنانچہ
P	चुस्त	tight	چست
P	चूजा	a chicken, a young boy or girl	چڑھڑا
P	चूँ	why, wherefore	چون
P	चूँکि	because	چونکہ
T	चेचक	small pox	چیچک
P	चेहरा	face	چہرہ
P	चेहलकादमौ	walking	چهل قد می
T	चोगा	a cloak	چوگہ
P	चोब	a stick, club	چوب
P	चोबदार	a mace-bearer	چوبیدار
P	चौगान	polo, hockey	چوگان
P	चौगिर्द	on all sides	چوگرہ
P	चौबचा	a small cistern	چوبچہ
P	चंग	a paper kite, a tambourine, a term in cards	چنگ
P	चुंगल	claws, fangs	چنگل
A	जक	loss, damage	زک
P	जखम	a wound, sore	زخم
P	जगह	place	جگہ

P	<b>जश्वा</b>	a lying woman	زجا
A	<b>जजीरा</b>	an island	جزیرہ
A	<b>जनाजा</b>	a bier	جنازہ
A	<b>जनाब</b>	your honour	جناب
A	<b>जबर</b>	strong	زیبر
P	<b>जबान</b>	the tongue	زبان
A	<b>जमा</b>	collection	جمع
A	<b>जमाघत</b>	an assembly, crowd	جماعت
A	<b>जरौब</b>	a land measure	جریب
A	<b>जर्दाह</b>	a surgeon	جراح
A	<b>जलूस</b>	procession lit. sitting	جلوس
A	<b>जलद</b>	quick	جلد
A	<b>जनसा</b>	an assembly	جلسہ
A	<b>जवाब</b>	reply	جراب
A	<b>ज़ज़ाद</b>	an executioner	جلاد
A	<b>जवार</b>	near	جوار
A	<b>जवाहिर</b>	gems	جواهر
P	<b>जग्न</b>	jubilee	جشن
A	<b>जहाज</b>	a ship	جہاز
P	<b>जहान</b>	the world	جهان
A	<b>जहालत</b>	ignorance	جهالت
P	<b>जा</b>	a place	جا
P	<b>जागौर</b>	land given by the govt. as reward	جاگیر
P	<b>जाजम</b>	a cloth thrown over a carpet	جام

P	<b>जादू</b>	enchantment	جادر
P	<b>जान</b>	life	جان
P	<b>जानवर</b>	an animal	جانور
P	<b>जानाँ</b>	sweet-heart	جانان
P	<b>जानिब</b>	side	جانب
P	<b>जामदानी</b>	woven flowered cloth	جامداني
P	<b>जामा</b>	a garment	جامع
P	<b>जाय</b>	place	جائے
A	<b>जायज</b>	lawful	جایز
P	<b>जायदाद</b>	an estate, property	جايداد
A	<b>जाल</b>	forgery	جعل
A	<b>जाहिल</b>	illiterate	جاہل
P	<b>जिगर</b>	the liver	جر
A	<b>जिजया</b>	capitation tax	جزیہ
A	<b>जिन</b>	a spirit	جن
A	<b>जिस्स</b>	articles, produce	جنس
A	<b>जिला</b>	splendour	جلاء
A	<b>जिल्द</b>	a volume, the binding of a book	جلد
A	<b>जिहाद</b>	crusade	جهاد
P	<b>खुदा</b>	separate	جدا
A	<b>चुनून</b>	lunacy	جنون
A	<b>जुमला</b>	total, whole	جملہ
A	<b>जुमा</b>	friday	جمعہ
P	<b>जुम्बिश</b>	motion	جمبیش

A	जखोरा	stored, treasure	ذخیرہ
A	जज्ब	absorption	جذب
P	जनखा	a eunuch	زنخہ
P	जनाना	female, effeminate	زنانہ
A	जबा	slaughter	ذبح
A	जब्त	restraint	ضبط
A	जब्र	oppression	حبو
A	जमानत	security	ضمانت
A	जमाना	time, an age	زمانہ
P	जमोन	land, the earth	زمیں
P	जर	gold	زر
A	जरब	a blow, a stroke, multipli- cation	غرب
A	जरर	injury	ضرر
A	जरा	a little	ذرًا
A	जरायत	agriculture	زراعة
A	जरिया	medium, means	ذریعہ
A	जरीब	a measuring chain	چربیب
A	जरूर	necessary	ضرور
A	जर्कंबर्कं	glittering	زرق بوق
P	जर्द	yellow	زرد
A	जवाल	decay	زوال
A	जहमत	pain, sickness	رحمت
A	जहर	poison	زهر
A	जात	nature, person, self	ذات

A	<b>जादा, ज्यादा</b>	more	زیادہ
A	<b>जाफ़रान</b>	saffron	زعفران
A	<b>जाबता, जाविता</b>	procedure	ضابطہ
A	<b>जामिन</b>	a surety	ضامن
A	<b>जायका</b>	taste, flavour	ذائقہ
A	<b>जायद</b>	surplus	زاید
A	<b>जारी</b>	current	جاري
A	<b>जालिम</b>	oppressor	ظالم
A	<b>जासूस</b>	a spy	جاسوس
A	<b>जाहिर</b>	evident	ظاهر
A	<b>जिक्र</b>	mention	ذکر
P	<b>जिच</b>	checkmated	زج
A	<b>जिद</b>	insistence	ضد
P	<b>जिन्दगी</b>	life	زندگی
P	<b>जिन्दा</b>	alive	زندہ
A	<b>जिना</b>	adultery	زنہ
A	<b>जिम्मा</b>	charge, trust	ذمہ
P	<b>जियान</b>	injury, loss	زیان
A	<b>जियाफ़त, जाफ़त</b>	a feast	ضیافت
A	<b>जियारत, जारत</b>	pilgrimage	زيارة
P	<b>जिरह</b>	armour	زره
A	<b>जिरह</b>	cross-examination	جرح
A	<b>जिला</b>	a district	ضلع
A	<b>जिला</b>	brightness, polish	جلاء
P	<b>जिस्म</b>	body	جسم

A	<b>जिज्ञात</b>	insult, disgrace	ذلت
P	<b>जैन</b>	a saddle	زین
P	<b>जौना</b>	stairs	زینہ
A	<b>जुकाम</b>	cattarh, a cold in the head	زکم
A	<b>जुज</b>	besides, a division of a book consisting of eight leaves	جز
A	<b>जुफ्त</b>	pair	جفت
A	<b>जुर्म</b>	crime, fault, sin	جرائم
	<b>जुर्माना</b>	fine	جرمانہ
A	<b>जुर्रत</b>	courage	جرات
P	<b>जुर्रा</b>	a male falcon	جو
T	<b>जुर्राब</b>	stocking	جراب
P	<b>जुल्फ़</b>	a lock of hair	زلف
A	<b>जुलुम, जुल्म</b>	oppression, tyranny	ظلم
A	<b>जुल्माब</b>	a purge	جلاب
T	<b>जेब</b>	pocket	جيوب
P	<b>जेब</b>	fitting, adorning	زيسب
P	<b>जेर</b>	under, below, inferior	زیر
P	<b>जेवर</b>	jewelry	زیور
A	<b>जिह्वन</b>	mind, brain	ذهن
A	<b>जैतून</b>	olive	زيتون
A	<b>जैल</b>	as follows	ذيل
A	<b>जोफ़</b>	infirmity, debility	ضعف
P	<b>जोर</b>	effort, emphasis	زرو
P	<b>जोश</b>	emotion, excitement	جرش

P	जोशन	an armlet	جوش
A	जौहर	a jewel, gem, merit	جوہر
P	जंग	rust	زنگ
P	ज़ंजीर	a chain	زنجبیر
A	ताल्ख	connection	تعلق
A	तखमीना	estimate	تخمینہ
A	तख़स	the nom-de-plume	تخلص
A	तکदीر	fate	تقدیر
A	तकरार	quarrel	تکرار
A	तکرीबن	approximately	تقرباً
A	तکرीر	speech	تقریر
A	तकسीم	division	تقسیم
A	तकسौर	fault, mistake	قصیر
A	तकलीف	trouble	تكلیف
A	तकसुफ	formality	تكلف
A	तकाजा	call	تقاضاً
A	तकावी	advance to cultivators	تفاری
P	तकिया	a pillow	تکیہ
A	तखफौف	reduction	تحفیف
P	तख्त	a throne, a low table or seat	تخت
P	तख्ता	a plank	تختہ
	तख्ती	an wooden slate	تختی
A	तजवोज	plan, judgment	تجزیز
A	तजुरबा	experiment, experience	تجربہ
A	ताषुल	hesitation, delay	تمال

A	<b>तदबीर</b>	plan, remedy	تدبیر
A	<b>तनखाह</b>	salary	تنخواہ
A	<b>तनतना</b>	show of authority	طنطنه
A	<b>तनज्जुल</b>	decline	تنزل
	<b>तनज्जुली</b>	degradation	تنزیل
A	<b>तनहा</b>	alone	تھا
P	<b>तना</b>	a stern, trunk	تندہ
A	<b>तनाजा</b>	contention, animosity	تنازع
P	<b>तपाक</b>	apparent, cordiality	تپاک
P	<b>तपिश्च</b>	heat	طپش
P	<b>तपेदिक</b>	phthisis	تپ دق
A	<b>तफर्का</b>	dissensiou	تفرقہ
A	<b>तफरीक</b>	partition	تفريق
A	<b>तफरोह</b>	exhilaration	تفریح
A	<b>तफसौल</b>	details	تفصیل
A	<b>तबक</b>	gold leaf	طبق
A	<b>तबला</b>	a pair of kettle drums	طبعہ
A	<b>तबदील</b>	change	تبديل
P	<b>तबल</b>	a hatchet	تبر
A	<b>तबाह</b>	undone	تباهہ
A	<b>तबाही</b>	ruin	تباهی
T	<b>तमगा, तकमा</b>	a medal	تمغہ
A	<b>तबीअत</b>	mind	طبعیت
A	<b>तबीब</b>	a physician	طبیب
A	<b>तमस्तुक</b>	a bond	تمسک

A	तमा	avarice, wish	طبع
T	तमाचा	a slap	تمانچہ
A	तमादौ	period	تمدی
A	तमाम	whole, entire	تمام
A	तमाशा	a show	تمانشہ
A	तमौज	distinction	تمیز
P	तम्बाँ	very wide drawers	تمبان
A	तम्बोह	rebuke	تنبیہ
T	तमंचा	a pistol	تمپنچہ
P	तर	moist	تر
P	तरकश	a quiver	ترکش
P	तरकारी	vegetables	زرکاری
A	तरफ	towards	طرف
A	तरकीब	a scheme	ترکیب
A	तरक्की	progress, increase	ترقی
P	तरतीब	arrangement, classification	ترتیب
A	तरहुद	anxiety	تردد
P	तरमीम	amendment, modification	ترمیم
A	तरह	form, description	طرح
P	तराजू	a balance	تراز
A	तरावट	freshness, moisture	طرارت
P	तराश	cut, shape	تراش
A	तर्क	renunciation	ترک
A	तर्जुमा	translation	ترجمہ
A	तर्ज	way, manner	طرز

A	तर्जार	eloquent	طرار
A	तरीका	manner	طريق
P	तर्स	compassion, pity	ترس
A	तलब	pay, wish	طلب
P	तल्ख	bitter	تلخ
A	तलफुज	pronunciation	تلفظ
A	तलाक	a divorce	طلاق
A	तवज्जो	the act of turning towards	توجه
A	तवायफ	a dancing girl	طرايف
A	तवारौख	history	تاریخ
A	तवाज़ी	an entertainment	قراضع
A	तवेला	a stable	طربلہ
A	तश्हरीफ	your honour	تشریف
P	तश्हरी	a saucer	تشتری
A	तस्कीन	satisfaction	تسکین
A	तसदीक	attestation	تصدیق
A	तसफिया	settlement	تصفیة
A	तसब्बी	a rosary	تسبيح
A	तसरूफ	expenses	تصرف
A	तस्ली	consolation	تسلي
P	तस्मा	a strap of leather	تسمه
A	तस्वीर	a picture	تصویر
A	तस्वुफ	mysticism	تصرف
A	तस्लीम	salutation	تسليم
P	तह	surface, ground, layer, fold	تھ

A	तहकीकात	enquiry, investigation	تحقیقات
A	तहत in मातहत	beneath, charge	- :-
A	तहरीक	an agitation, a movement	تعریک
A	तहरे	rice cooked with turmeric, a kind of <i>khichri</i>	طاهري
A	तहरौर	a writing	تعریر
A	तहवौل	funds	تحویل
A	तहसीل	collection	تحصیل
	तहसीلदार	a collector of revenue	تحصیلدار
A	ताईद	support, corroborat	تأثید
A	ताजस	a peacock	طاوس
P	ताकि	so that	تاکہ
A	ताकत	power	طااقت
A	ताकोद	a reminder	تاکید
A	ताज	a crown	تاج
A	ताजा	fresh	تازہ
A	ताजो	an Arabi horse	تازی
A	ताजौम	respect	تعظیم
A	तातोल	a holiday	تعیطیل
A	तादाद	number	تعداد
A	ताना	taunt	طعنه
P	तास्ता	a kind of woolen cloth	تانته
P	ताब	power	تاب
A	ताबूत	a bier, a representation of the mausoleum of Husain carri- ed in procession during the Muhurram	تابوت

A	ताबे, ताबेदार	a servant, dependant	تابع
A	तामील	execution	تعذيب
A	ताथफा	a company of dancing girl	طائفه
A	तारोख	date, history, annals	تاريخ
A	तारौफ	a defination, praise	تعريف
A	तालीम	teaching	تعليم
P	तालिबइस्लम	a student	طالب علم
P	तावान	penalty, fine	قارات
A	तावोज	amulet	تعويذ
P	ताइम	still, yet	تأم
A	तास	card	طاس
A	तासा	a kettle drum	طاسيه
A	तासौर	effect	تأثير
A	तिजारत	trade	تجارت
A	तिक्क	the science of medicine	طب
A	तिलस्म	magic	طلسم
P	तिला	an embrocation for impotency	طلا
P	तिल्लाना, तराना	melody	ترانه
P	तोर	an arrow	تيز
P	तुक्का	an arrow without a head	تكه
P	तुख्म	seed	تخم
P	तुनक	weak	تدك
A	तूत (शहतूत)	mulberry	ترت
P	तूती	a small singing bird	طوطي
P	तुर्द	fierce	ند

T	तुक़	a Muhammadan	ترک
A	तुर्रा	an ornamental tassel worn in the turban, to crown all	طڑہ
P	तुमतराक् तूमतड़ाक्	show	ططرق
P	तुर्श	acid, sour	ترش
A	तूफान्	storm	طوفان
P	तुर्शी	sourness	ترشی
A	तूमार	volume, a long and tedious story	طرماء
A	तूल	length	طول
A	तूस्	a sort of woolen cloth	طوس
P	तेग	a sword	تیغ
	तेगा	a short broad scimitar	تیغا
P	तेज	sharp, pointed	تیز
A	तै	to traverse, to close	ط
A	तैनाती	appointment	تعیناتی
P	तैयार	ready, willing	تیار
A	तैश	rage	طیش
T	तोप	a cannon	ترب
A	तोफा	some choice article	تحفہ
P	तोशक	a mattress	توشك
P	तोशा	supplies	ترشہ
A	तौक	a badge of slavery	طرق
A	तौजौ	rent roll	تریزع
A	तौफौक	power, resources	ترفیق

P	तौबा, तोबा	repentense	توبہ
A	तौर	conduct, manner	طور
A	तौहीन	insult	تھین
P	तंग	straightened, tight, a bag	تگ
A	दखल	possession, efficiency, interference	دخل
P	दगदगा	mental, disturbance	دغدغہ
P	दगा	deception, treachery	دغا
P	दफ, ढफ	a large flat drum	ڈف
A	दफन	burial, interment	دفن
A	दफा	section, time, turn, class	دفعہ
A	दफ्तर	register roll, office, an official report	دفتر
P	दम	breath, life	دم
A	दमदमा	a mound, raised battery	ڈمڈمہ
P	दमा	asthma	ڈمہ
P	दमामा	a large kettledrum	ڈمامہ
P	दरमिमान	in the midst	درمیان
P	दरवेश	a beggar	دریش
P	दर	a door, at, in, into	در
P	दरक	interpose	درک
P	दरख़	a tree	درخت
P	दरखास्त	a petition	درخواست
A	दर्ज	registration	درج
A	दर्जा	grade, division, class, dignity	درجہ

P	दज़	split, breach	درز
P	दरकार	necessary, wanting	درکار
P	दरगाह	a royal court, a Muhammadan shrine	درگاه
P	दरया	a river	دریا
P	दरयाफ़	enquiry	دریافت
P	दरेग	disinclination	درغ
P	दरेज	printed muslin	دریز
P	दरवाज़ा	a door	دروازہ
P	दरिन्दा	ravenour	درندہ
P	दरोग	false	دروغ
P	दर्दा	a valley	دردہ
A	टखील	an argument, reason, proof	دلیل
P	दस्त	hand, purge	دست
A	दवा	a medicine	در
P	दस्तक	judicial writ	دستک
A	दवात	an inkstand	دراط
P	दस्तखत	hand writing, signature	دستخط
P	दस्तरख्वान	a table cloth	دسترخوان
P	दस्ता	a quire of paper, a colum of soldiers	ست
P	दस्तूर	a common practice	دستور
P	दहशत	fear	دهشت
P	दहाना	the mouth of a river	دهانہ
A	दहेज, दायज	dowery	نهیز

A	داخیل	arriving, entering	داخل
P	داغ	a spot, speck	اغ
P	داد	praise	اد
P	دانا	wise, sage	انا
P	دام	a net, snare	ام
P	دامن	the skirt of a garment	امن
A	دار	having, habitation	ار
P	داڑھ	wine	زار
A	داہت	a feast	عمرت
P	داہوا	a claim	عمرہ
A	دیک	worried, chronic fever	دق
P	دیماغ	brain, intellect	دماغ
A	دیرہم	a silver coin	درهم
P	دل	heart, mind	دل
P	دلیر	brave	دلیر
P	دیگر	other	دگر
A	دین	faith	دین
P	دیدار	sight	دیدار
P	دیوان	a royal court, prime-minister, a book of poems	ديوان
P	دیوانا	mad	ديوانه
P	دیوار	a wall	ديوار
A	دعا	blessing, invocation	دعا
P	دنیا	the world	دنيا
A	دُل دُل	Muhammad's mule which he gave to his son-in-law Ali	دل دل

P	दुश्मन	an enemy	دشمن
P	दुश्वार	difficult	دشوار
A	दूकान	a shop	درگان
P	देग, डेग	a caldron	دیغ
P	देहात pl. of देह	villages, country	دیہات
P	दोगला	cross bred	درغلہ
P	दोज	one who sews, as जरदोज	درز
P	दोजख	hell	درزخ
P	दोयम	second	دریم
P	दोस्त	a friend	درست
A	दौर	circuit, circulation	درر
	दौरा	tour, sessions	دررہ
A	दौरान	turning round	درران
A	दौलत	riches, fortune	درلت
P	दंग	astonished	دنگ
A	नक्श	an impression, drawing	نقش
A	नक्षा	a map, a plan, a return	نقشه
A	नकद, नगद	prompt, ready	نقد
A	नकाब	a veil	نقاب
P	नकब	a mine under a wall, to break into	نقب
A	नकीब	a herald	نقیب
A	नकल	copy, acting	نقل
A	नकाश	a painter, a draftsman	نقاش
A	नकारा, नगाड़	a kettledrum	نقارة

A	नक्काल	an actor, an immitator	نقال
A	नक्काशी, नखासी	drawing, painting	نقاشی
P	नख	a kind of thread used for kite-flying	نخ
P	नखरा	pretence, coquetry	لُخْرَة
P	नखास	a horse-market	نخاص
A	नगोना	a precious stone	نگینہ
A	नजदीक	near	نزدیک
A	नजर	sight, supervision, present, offering	نظر
A	नजला	a catarrh	نزلہ
A	नजाकत	softness, delicacy	نزاکت
A	नजारा	sight,	نظارہ
A	नजिस	being dirty	نجس
A	नजोर	a precedent	نظیر
A	नजूम	astrology	نجوم
	नजूमो	astrologer	نجومی
A	नजूल	government land, escheated land	نزل
A	नतीजा	conclusion, effect	نتیجہ
P	नदारद	wanting, blank	ندارد
A	नफर	one hand, a servant	نفر
A	नफरत	disgust	نفرت
	नफरौ	daily wages	نفری
A	नफा	profit	نفع

P	نفییرے	a trumpet	نغمہ
A	نفیس	choice, refined	نفیس
A	نچ	the pulse	نڈھ
P	نم	moist	نم
P	نمک	salt	نمک
P	نمدا	felt	نمده
P	نمایز	prayer	نماز
A	نمیش, نیمیس	a syllabub, whipt cream	نمیش
P	نمونا	a pattern, a model	نمونہ
P	نرڑ	sheepskin	نرمی
P	نرد	a peice in <i>chausar</i> , a counter	نرد
P	نرم	soft, easy	نرم
P	نواج	cherishing	نوار
A	نواب	a governor, a lord	نواب
P	نوابس	writer	نویس
A	نشا	an intoxicating liquor	نشا
P	نشین (तख्त)	sitting, sitter	نشین
P	نشتر	a lancet	نشتر
A	نسل	stock, race, family	نسل
A	نصیب	fate, lot	نصیب
A	نصیحت	counsel, chastisement	نصیحت
A	نہر	a canal	نہر
A	نہاری	breakfast	نہاری
A	نہاس	inauspicious	نہاس
P	نائ	full	نائ

A	<b>नाकिस</b>	defective, unsound	ناقص
P	<b>नाखुदा</b>	the captain of a ship, a sect of Muhammadan merchants	ناخدا
P	<b>नाखून</b>	finger or toe nails	ناخن
P	<b>नागहानी</b>	accidental	ناگہانی
T	<b>नागा</b>	absence	نافہ
P	<b>नाज</b>	coquetry, foundling, whims	ناز
A	<b>नाजिम</b>	an administrator, a governor	ناظم
A	<b>नाजिर</b>	a supervisor	ناظر
A	<b>नानबाई</b>	a baker	نان بائی
P	<b>नाबदान</b>	a drain, gutter	نابدان
P	<b>नामा</b>	a letter, a deed	نامہ
A	<b>नामोस्ती</b>	dishonour, disgrace	ناموسی
A	<b>नायब</b>	a deputy, a delegate	فایب
A	<b>नारा</b>	a cry, shout, slogan	نعرہ
A	<b>नाल</b>	a horse-shoe nail	نعل
P	<b>नालिश</b>	a suit	نالش
P	<b>नाशपाती</b>	a pear	ناشپاتی
P	<b>नाश्ता</b>	breakfast, a repast	ناشتہ
A	<b>नास्त्र</b>	an ulcer	ناسرور
A	<b>निकाह</b>	a legal marriage	نكاح
P	<b>निगरानी</b>	supervision, watchfulness	نگرانی
P	<b>निगाह</b>	a look, attention, considera- tion	نگاہ
A	<b>निजात</b>	salvation	نجات

P	A	نِیجَامَت	administration, a supreme court of criminal justice	نظام
A	A	نِیفَاق	difference	نفاق
P	P	نِیوْج	an offering, supplication	نیاز
P	P	نِیت	intent	نیت
P	P	نِیوْجَامَت, نِامَات	a blessing	نعمت
P	P	نِیرْب	market rate, current price	نرخ
A	P	نِیوالَا, نِیوالَا	a monthful	نواہ
P	P	نِیشَاط	satisfaction	نشاط
P	P	نِیشَان	a mark, impression, signal	نشان
P	P	نِیسْبَت	analogy, ratio, proportion	نسبت
P	P	نِیسْك	half	نصف
P	P	نِیھَال	pleased, happy	نهال
A	F	نِیم	half	نیم
F	A	نُکْتا	a point, dot	نقطہ
A	E	نُکْرَا	a cream coloured horse, silver	نقرہ
E	I	نُکْس	defect	لقص
I	I	نُکْسَان	damage, loss	نقصان
I	I	نُوكْفَا	semen	نطفہ
I	I	نُومَادِش	exhibition	نمایش
I	I	نُوسْخَا	a recipe, prescription	نسخہ
I	I	نُور	splendour, beard	نور
I	I	نِیک	good, virtuous	نیک
I	I	نِیچَا	a huqqa-tube	نیچہ
I	I	نِیچَا	a lance	نیزہ

P	<b>नेफा</b>	the part of the drawers through which the string runs	نیفہ
P	<b>नै</b>	a reed, the pipe of a huqqa	نے
P	<b>नोक</b>	point, tip, a nib	نُوك
A	<b>नोश्य</b>	a drinker	نوش
P	<b>नोसादर</b>	sal ammoniac	نوساندر
P	<b>नौकर</b>	a servant	نُوكر
A	<b>नौबत</b>	turn, state, plight	نوبت
P	<b>पख</b>	difficulty, trouble	پخ
P	<b>पजावा</b>	a brick-kiln	پزارہ
P	<b>पतीला</b>	a wide-mouthed cauldron	پتیلا
P	<b>पनहा</b>	the width of cloth	پنا
P	<b>पनाह</b>	refuge	پناہ
P	<b>पनीर</b>	cheese	پنیر
P	<b>पर</b>	feather, plume	پر
P	<b>परकार</b>	a pair of compasses	پرکار
P	<b>परकाला</b>	a spark	پرکالہ
P	<b>पच्चा</b>	a scrap, fragment	پرچھا
P	<b>पर्दा</b>	a screen, curtain	پردہ
P	<b>परवर</b>	a protector, patron	پرور
P	<b>परवा, परवाह</b>	care, anxiety, desire	پروا
P	<b>पर्वाना</b>	license, passport, permit	پروانہ
P	<b>परवानगी</b>	permission	پروانگی
P	<b>परहेज</b>	abstinence	پرہیض

P	परागन्दा	scattered, distracted	پرگنڈہ
P	परिन्दा	the feathered race	پرنڈہ
P	परिस्थान	fairy land	پرستان
P	परौ	fairy	پری
P	परेशान	perplexed	پریشان
P	पलक	eyelids	پلک
P	पलोद, पलोत	unclean, impure	پلید
P	पश्म	wool	پشم
P	पश्मोना	woolen cloth	پشمینہ
P	पस	so, behind, finally	پس
P	पसन्द	approval, acceptance	پسند
P	पसोपेश	hesitation	پس روپیش
P	पस्त	low, mean	پست
P	पहलवान	a wrestler	پہلوان
P	पहलू	a side, wing	پھر
P	पा	the foot	پا
P	पाक	pure, holy	پاک
P	पाकदामन	chaste, modest	پاکدامن
P	पाजामा or पायजामा	trousers	پایچامہ
	पायजामा		
P	पादशाह	a king	پادشاہ
P	पापियादा, पायपियादा	a foot man, a peon	پا پیادہ
P	पाशोश	a slipper, shoe	پاپوش
P	पामाल	trodden under foot	پایمال

P	<b>पायखाना</b>	privy, latrine	پایخانہ
P	<b>पायतरह</b>	the capital, the royal residence	پاے تخت
P	<b>पायताबा</b>	socks	پایتابع
P	<b>पायदार</b>	durable	پایدار
P	<b>पाया</b>	the leg, foot, foundation	پایہ
P	<b>पास</b>	partiality, respect, favor	پاس
P	<b>पासबान</b>	a watchman (used for a keep)	پاسبان
P	<b>पियाज</b>	an onion	پیاز
P	<b>पियादा</b>	a peon, a footman, a pawn at chess	پیادہ
P	<b>पियाला</b>	a cup	پیالہ
P	<b>पिलपिल</b>	pipper	پل پل
P	<b>पिस्ता</b>	a pistachis nut	پستہ
P	<b>पौर</b>	a holyman	پیر
P	<b>पौलपाया</b>	elephantitis	پیل پایا
	<b>पौलपाव</b>		
P	<b>पौला</b>	elephant, the bishop in chess	پیلہ
P	<b>पुखता</b>	ripe, strong	پختہ
P	<b>पुर्जा</b>	a scrap	پرڑہ
P	<b>पुल</b>	a bridge	پل
P	<b>पुश्त, पुस्त</b>	back, generation	پشت
P	<b>पुश्ता</b>	bulwark	پشنہ

P	पुश्तक	kicking out with the hind legs	پشتک
P	पेच	entanglement, tactics, duplicity, any trick in wrestling, a screw	پیچ
P	पेवन्द	a patch	پیوند
P	पेश	before	پیش
P	पेशकाज	a dagger	پیشقبض
P	पेशकार	the reader of a court	پیشکار
P	पेशगी	advance money	پیشگی
P	पेशवा	a leader, the primier of the Marathas	پیشوا
P	पेशवाज, पिशवाज	a gown now worn only by dancing girls	پیشواز
P	पेशा	profession	پیشہ
P	पेशाब	urine	پیشاب
P	पेशी	presence, trial	پیشی
P	पैगम्बर	messenger, prophet	پیغمبر
P	पैगाम	message	پیغام
P	पेजार	a slipper	پیزار
P	पैदा	born, created	پیدا
P	पैदाइश	birth, creation	پیدائش
P	पैमाना	a measure, scale, a wine cup	پیمانہ
P	पेरबी	observance, prosecution	پیربی
P	पेरोकार	a prosecutor, manager	پیروکار

P	पोइया pl. पोइयों full gallop	پریا
P	पोच base, vile, of no value	پوچ
P	पोदीना mint	پودینہ
P	पोश covering	پوش
P	पाशाक garment, dress	پوشاک
P	पोशोदा hidden	پوشیدہ
P	पोस्त poppyhead, opium	پوست
P	पोस्ता poppyseed	پوستہ
P	पोस्ती one addicted to opium	پوستی
P	पंजा the hand with the fingers extended a claw, paw	پنجہ
P	पंजीरी a strengthening prepara- tion of five ingredients given puerperal women	پنجیری
A	फकत alone, simply	نقط
A	फकार, फुकरा a beggar	فقیر
A	फकीरी beggary	فقیری
A	फखर just pride or boast	فخر
A	फजर morning	فجر
A	फजीहत shame, disgrace	فضیحت
A	फजूल needless, useless	فضول
A	फतवा the written verdict of the Muhammadan law officer	فتوری
A	फतह victory	فتح
A	फन art, accomplishment	فن

A	फरक, फर्क	distance, defect	فرق
A	फर्ज	supposition, duty	فرض
A	फर्जी	obligatory, fictitious, a minister in chess	فرضی
P	फरफर	fluently, fast	ففر
A	फराकत	respite, freedom from care. call of nature	فراغت
P	फराख	abundant	فرلخ
A	फरौक	a party in a suit	فریق
P	फरेस्ता	charmed, enamoured	فریغندہ
A	फर्द	a unit, one	فرد
A	फर्दी	a list, catalogue	فردي
P	फरेब	fraud	فریب
P	फरोख्त	sale	درخت
P	फर्मान	mandate, charter	فرمان
P	फर्मायश	order, requisition	فرمایش
P	फर्मायशी	made to order	فرمایشی
P	फर्याद	a complaint	فریاد
A	फर्श	floor, ground	فرش
A	फरार	absconder	فرار
A	फराग्न	a servant who spreads the carpet and prepares the lamps etc.	فرواش
P	फर्माण	a seller	فروش
A	फलक	sky	فلک
A	फलाँ, फलाना	a certain person or thing	فلان

P	फव्वारा, फुहारा	fountain	فوارہ
A	फसद	opening a vein	فصد
A	फसल	season, the crops	فصل
A	फसाद	brawl, ferment	فساد
A	फसादी	mischievous	فسادی
A	फसौह	elegant, polished	فصیح
A	फाका	fast, starvation	فاقد
P	फाख्ता	a dove	فاختہ
A	फाजिल	learned, abundant	فضل
A	फातिहा	oblations and offerings to saints or dead parents	فاتحہ
P	फानूस	a glass shade	فانوس
A	फायदा	profit	فائدة
A	फारसी	the Persian language	فارسی
A	फारिग	disengaged	فارغ
P	फालसा	a sub-acid fruit	فالسہ
A	फालیज	paralysis	فالج
P	फाश	revealed	ناش
A	फासिला	distance	ڈصلہ
A	फाहिशा	a harlot	فاحشہ
A	फिकरा	a sentence	فقرة
A	फिक्र, फिकिर	anxiety, care	فکر
A	फितना	calamity, mischief	فتنه
A	फितूर	defect, row	فترر
A	फिदवी	devoted servant	فدری

A	फिदा	devoted to	فدا
A	फिराक	anxiety, care	فرق
P	फिरिस्ता	an angel	فرشنه
A	फिर्का	a tribe, sect	فرقه
P	फिसाना	story, romance	فسانہ
A	फिहरिस्त	a list	فہرست
A	फौ	per	فی
P	फौरोजा	a turquois	فیرزہ
P	फौल	an elephant	فیل
P	फौलपा, फौलपांव	elephantisis	فیل پا
A	फुसंत	liesure	فرصت
A	फैसल, फैसला	decision, judgement	فیصلہ
P	फोता	the scrotum	فرطہ
A	फोश	obscence	فحش
A	फौज	army	فوج
A	फौजदारी	criminal	فوجداری
A	फौत	death	فتر
A	फौरन	at once	فررأ
P	फौलाद	steel	نولاد
P	ब	by, with, in, to	ب
P	बकतर, बखतर	armour	بکتر
A	बकाया	remaining	بقایا
A	बकौया	remainder	بقیہ
A	बक्काल	a shopkeeper	بقال
P	बखिया	stitch	بخیہ

P	बगल	armpit, side	:بغل
A	बगावत	rebellion	بغارت
P	बगौचा	a small garden	بغچہ
P	बगैर	without	بغیر
T	बत्तुका	a small bundle of cloth	بقعہ
P	बजा	right	بعا
A	बजाज	a draper	بزار
P	बजुज	except	بعدز
A	बत, बतक	a duck	بط - بطک
P	बद	bad, wicked, naughty	بد
A	बदतर	worse	بدتر
A	बदन	body	بدن
A	बदल	change	بدل
P	बदो	badness, wickedness, mischieevousness	بدي
PA	बदौलत	by means of	بدریت
P	बन्द	a belt, captivity, a knot	بنہ
P	बन्दगी	salutation, homage, thanks	بندگي
P	बन्दर	a port	بندر
P	बन्दा	a servant	بندہ
P	बन्दा	a maid servant	بندی
T	बन्टूक	a musket	بندرق
P	बन्दोबस्त	management	بندربست
P	बबर	a lion	ببر
P	बमूजिब	according to	برجیب

:A	बय	selling	بیع
AP	बयनामा	a sale-deed	بیع نامہ
P	बयान	explanation	بیان
A	बयाना	earnest money	بیعانہ
P	बराबर	equal	برابر
P	बरामदा	a verandah	برامدہ
P	बराय	by reason of	برایے
P	बरौ	free, acquitted	بری
P	बर्कत	blessing	برکت
P	बर्फ	ice	برف
P	बर्बाद	ruined	برباد
P	बर्ल्क	moreover	بلکہ
A	बलगम	phlegm	بلغم
A	बस्ता	calamity	بلا
A	बवासीर	the piles	براسیر
P	बश्तेंकि	provided that	بشرطیکہ
P	बस	enough	بس
P	बस्ता	a bundle of papers or books	بستہ
AP	बहरहाल	by all means, in any case	بہر حل
A	बहस	discussion, argument,	بعثت
		contention	
P	बहादुर	brave	بہادر
P	बहाना	plea, pretext, pretence	بہانہ
P	बहार	spring, a fine view, exquisite	بہار
		enjoyment	

P	बहाल	restored	بحال
A	बाइस	reason	باعت
A	बाकला	a kind of bean	پاقلا
A	बाकी	residue, remnant, the balance, dues	باقي
P	बाग	a garden	بانغ
A	बागो	a rebel	بانغي
P	बाज	a hawk	باز
A	बाज or बाजे	some	بعض or بعضے
T	बाजार	market	بازار
P	बाजौ	play	بازی
P	बाजूबन्द	a bracelet	بازوبند
A	बातिल	false, cancelled	باطل
A	बाद	after	بعد
P	बादशाह	a king	باشاد
P	बादाम	an almond	بادام
P	बास्ता	woven, a kind of woolen or silk cloth	بافتہ
A	बाबत	affair, on account of	بابت
P	बारगौर	a trooper who is mounted on a horse supplied by the state	بارگیر
P	बारिश	rain	بارش
P	बारीक	fine	باریک
T	बारूद	gunpowder	بارود

P	<b>बाला</b>	high, on, up, foregoing	بلا
P	<b>बालापोश</b>	a quilt	بالاپوش
A	<b>बालिंग</b>	an adult	بالغ
P	<b>बालिश</b>	a pillow	بالش
P	<b>बालिश्त, बिलस्त</b>	a span	بالشت
T	<b>बावर्ची</b>	a cook	بارچی
P	<b>बायन्दा</b>	inhabitant	باشندہ
P	<b>बाहम</b>	together	باهم
P	<b>बांग</b>	sound	بانگ
P	<b>बाँदी</b>	a female slave	باندی
A	<b>बिदून</b>	without	بدون
A	<b>बिहत</b>	oppression, wrong, fight	بدعت
P	<b>बिरंजी</b>	a small nail	برنجی
P	<b>बिरादर</b>	a brother	براذر
A	<b>बिलफेल</b>	for the present	بل فعل
A	<b>बिला</b>	without	بلا
P	<b>बिलौर</b>	crystal	بلور
A	<b>बिल्कुल</b>	entirely	بلکل
A	<b>बिसात</b>	carpetting, a chess-board	بساط
P	<b>बिस्तर</b>	bed	بستر
A	<b>बिस्मिल्लाह</b>	in the name of God	بسم الله
P	<b>बौबी</b>	a lady, husband's sister	بی بی
P	<b>बीमार</b>	sick	بیمار
P	<b>बुखार</b>	fever	بغار
P	<b>बुजादिल</b>	a coward	بزدل

P	बुज्जुग	great, venerable	بزرگ
P	बुनयाद	foundation	بنیاد
A	बुक्का	a veil	برقع
P	बुर्द	(in chess) the king, the only piece remaining on one side of the board	بُرْد
P	बुरादा	saw dust	برادہ
A	बुर्राक	flashing, shining, white as snow	براق
P	बुलन्द	high	بلند
A	बुलबुल	a nightingale	بلبل
T	बुलाक	an ornament worn in the nose	بلاق
P	बू	smell	بو
A	बूतात or अूतात	account of household, expense, ration	بربات
PA	बेअदब	rude, disrespectful	بے ادب
PA	बेर्दीमान	unprincipled, corrupt, dishonest	بے ایمان
PA	बेर्दीमानी	unscrupulousness, dishonesty	بے ایمانی
P	बेकार	worthless, unemployed, useless	بے کار
P	बेकारी	want of employment	بے کاری
P	बेगम	a lady	بیگم

P	बेगाना	stranger	بیگانہ
P	बेगार	forced labour	بیگار
P	बेचारा	helpless, destitute	بے چارہ
P	बेजा	out of place	بے جا
P	बेजार	angry, offended, ill	پے زار
PA	बेतरह	badly	بے طرح
P	बेतहशा	recklessly, furiously, headlong	بے تعاشا
P	बेताब	impatient	بے تاب
P	बेदाना	a pomegranate	بے دانہ
P	बेधोर	inexorable, having no spiritual guide, cruel	بے پیر
P	बेबाक	paying up the arrears	بے باک
P	बेलचा	a hoe	بیلچہ
P	बेवा	a widow	بیوہ
P	बेश	better, superior	بیش
P	बेशक	undoubtedly	بیہک
P	बेशी	excess	بیشی
PA	बेहद	unlimited	بے حد
P	बेहतर	better	بتر
P	बेहबूदो	prosperity, welfare	بہودی
PA	बेहाल	ruined, worn out, badly off	بے حال
P	बेहदा	stupid, nonsensical, foolish	بیهودہ
P	बोरया	a mat made of palm leaves	بوریا

A	<b>मकातब</b>	a place for teaching, school	مکتب
A	<b>मकादूर, मगदूर</b>	power, capacity	مقدور
A	<b>मकाबरा</b>	a mausoleum	مقبرہ
A	<b>मकान</b>	a house	مکان
A	<b>मका</b>	Mecca in Arabia	مکہ
A	<b>मकार</b>	artful, pretending, false	مسکار
A	<b>मक्र, मकर</b>	pretence	مسکر
A	<b>मखमल</b>	velvet	محملہ
A	<b>मगज</b>	the brain, intellect, pride, kernel	مغز
P	<b>मगर</b>	but, except, perhaps	مگر
A	<b>मगरुर</b>	proud, arrogant	منحرر
P	<b>मजदूर, मजूर</b>	a labourer	مزدور
A	<b>मजबूत</b>	strong, fixed	مضبوط
A	<b>मजबूर</b>	compelled	مجبور
A	<b>मजमा</b>	a crowd, a place of meeting	مجمع
A	<b>मजमून</b>	subject, matter, contents	مضمن
A	<b>मजलिस</b>	an assembly	مجلس
A	<b>मजहब</b>	religious belief	مذہب
P	<b>मजा</b>	taste, pleasure, enjoyment	منزة
A	<b>मजाक</b>	wit, humour	مزاق
A	<b>मजाज</b>	competent, authority	مجاز
A	<b>मजार</b>	a tomb, shrine	مزار

A	मज़ाल	power	مجال
A	मतलब	desire, motive, purpose, design	مطلوب
A	मदद	aid, assistance	مداد
A	मदार	bases, a saint worshipped by Muhammadans	مدار
A	मह	extension, a head of account, column	مد
A	मद्रसा	a place for reading, a college	مدرسہ
A	मनजिल	a stage, a story or floor of a house	منزل
A	मनजूर	sanctioned, approved, granted	منظور
A	मनश्च	tenor, drift	منشا
A	मनस्ब	post, dignity	منصب
A	मनस्ख	abolished, cancelled	منسوخ
A	मनस्खा	intention, plan	منصوبہ
A	मनहस	unlucky, black, ill-omened	منحوس
A	मना	prevention, refusal	منع
A	मनो	semen	منی
A	मनादो	proclamation	منادی
A	मनाहौ	prohibition	مناهی
A	मयस्तर, मेयस्तर	obtainable, procurable	میسر
P	मर्ग	death	مرگ
A	मर्ज	disease, illness	مرض
A	मर्जी	assent, choice	مرغی

A	<b>मर्त्तवा</b>	rank, office, time	مرتبہ
A	<b>मर्त्तवान्,</b>	a glazed jar for preserves	مرتبان
	<b>अमृतवान्</b>		
P	<b>मर्द</b>	a man, a male	مرد
A	<b>मर्दद</b>	a rejected, an outcaste	مردود
A	<b>मर्बा (बर्बा)</b>	a fountain, a water cut from a canal	منبع
A	<b>मर्सिया</b>	an elegy, the dirje of Hasan and Husain recited at the Muharram	مرثیہ
A	<b>मरम्मत</b>	repairs, amendment	مرمت
A	<b>मरहला</b>	an entanglement	مرحلة
A	<b>मरहम, मलहम</b>	ointment, balm	مرهم
A	<b>मरातिब</b>	gradations of rank, flat or floor	مراطیب
A	<b>मरोज</b>	a patient	مریض
A	<b>मलाल</b>	melancholy	ملال
A	<b>मलाह</b>	a sailor	ملح
A	<b>मल्लाही</b>	navigation, boatfare, general abuse	ملحی
A	<b>मलका, मलिका</b>	a queen	ملکہ
A	<b>मलामत</b>	reproach, reproof	ملامت
P	<b>मलौदा</b>	pounded meal cakes mixed with butter and sugar, a fine woolen cloth	مليدا

A	<b>मवाजी</b>	a sum, total	موازي
A	<b>मवाद</b>	pus, matter	مواد
A	<b>मवेशी</b>	cattle, goats and sheep	مروشی
A	<b>मश्क</b>	leather for carrying water	مشک
A	<b>मशक्त</b>	labour	مشقت
A	<b>मङ्क</b>	practice, exercise	مشق
A	<b>मश्विरा</b>	consultation	مشورة
A	<b>मशहूर</b>	noted, famous	مشهور
A	<b>मशाल</b>	a torch	مشعل
A	<b>मशालचौ</b>	a torch-bearer	مشعلچي
A	<b>मसजिद</b>	a mosque	مسجد
A	<b>मसनद</b>	a cushion throne	مسند
P	<b>मस्त</b>	intoxicated, overjoyed, in-different	مست
A	<b>मस्तगी</b>	gum mastic	معطرگي
A	<b>मसरफ</b>	use	صرف
A	<b>मसल</b>	a proverb	مثال
A	<b>मसलन</b>	for example	مثالاً
A	<b>मसलहत</b>	advisability	مصلحةت
A	<b>मसला</b>	a maxim, a proverb	مسالم
A	<b>मसाला</b>	materials, spices	مصالح
A	<b>मसीह</b>	messiah, Christ	مسيح
A	<b>मसैदा</b>	a draft, a rough draft	مسودة
A	<b>मइकमा</b>	a department	محمدہ

A	<b>महज</b>	pure, absolute, entire, mere, utterly	محض
P	<b>महताबी</b>	a fruit of the lime kind	مہتابی
A	<b>महफिल</b>	an assembly, nautch	محفل
A	<b>महल</b>	a palace	محل
A	<b>महाल</b>	real or landed state	محل
A	<b>महसूल</b>	taxes, customs, duty	محصول
A	<b>महसूس</b>	perceived, felt	محسوس
A	<b>माकूल</b>	reasonable, right, fair, acceptable	معقول
A	<b>माजरा</b>	an event, matter	ماجرا
A	<b>माजूम</b>	an intoxicating drug made of bhang and sugar	معجرن
P	<b>माजू-फल</b>	gall-nut	مازور
A	<b>मात</b>	defeat, checkmate	مات
A	<b>मातम</b>	mourning	ماتم
P	<b>मादा</b>	female	مادہ
A	<b>माहा</b>	matter, capacity, derivation	مادہ
P	<b>माँदा</b>	tired, fatigued, ailing	ماندہ
P	<b>मानिन्द</b>	like	مانند
A	<b>मानो-मानि</b>	signification, meaning, that is	معنی
A	<b>माफ</b>	exempted, pardoned, excused	معاف
A	<b>माफिक</b>	like	مرافق
A	<b>माफो</b>	pardon, a rent-free grant	معافي

A	<b>मामला</b>	dealing, negotiation, matter, concern, cause, suit	معاملہ
A	<b>मामूल</b>	a custom	معمول
A	<b>मायल</b>	inclined or leaning towards	مایل
P	<b>माया</b>	wealth	مایہ
A	<b>मायूस</b>	hopeless	مایوس
A	<b>मार्का</b>	fight, importance, re- mark	معارکہ
A	<b>मारफत</b>	through the medium of, care of	معرفت
A	<b>माल</b>	property, money, goods, revenue, prize	مال
A	<b>मालिक</b>	owner, proprietor	مالک
A	<b>मालिकियत</b>	proprietary right	مالکیت
A	<b>मालियत</b>	wealth, value	مالیت
P	<b>मालिश</b>	rubbing, polish	مالش
A	<b>माली</b>	belonging to property, financial	مالی
A	<b>मालूम</b>	known, apparent	علوم
A	<b>माल्ह</b>	livelihood	معاشر
A	<b>माथूक</b>	the beloved one, sweetheart	عشيق
P	<b>माह</b>	a month	ماہ
A	<b>मिकदार</b>	quantity	مقدار
A	<b>मिजराब</b>	the hook with which the sitar is played upon	مضرب

A	<b>मिजाज</b>	nature, temper, disposition, pride	مزاج
A	<b>मिनहा</b>	subtracted, deducted	منہا
A	<b>मिन्नत</b>	entreaty, supplication	منت
P	<b>मियान</b>	waist, scabbard, sheath	میان
P	<b>मियाना</b>	middle-sized, a kind of palanquin	میانہ
P	<b>मिया</b>	sir, husband, the title of the sons of Rajput princes in the hills, a gentleman, a school-master	میان
A	<b>मिरजा</b>	a prince, a title of the Turk	مرزا
P	<b>मिर्दङ्हा</b>	an overseer	مردھا
A	<b>मिल्क</b>	landed property, rent-free land	ملک
A	<b>मिल्कौ</b>	landed proprietor, proprietary	ملکی
A	<b>मिल्क्यत</b>	landed or real property	ملکیت
A	<b>मिश्री</b>	an Egyptian, sugarcandy	مصری
A	<b>मिसरा</b>	a line of a verse	صرعہ
A	<b>मिसल</b>	like, the papers or records	مثل
A	<b>मिसाल</b>	simile, analogy, an example	مثال
P	<b>मिस्त्री</b>	a powder made of vitroil with which women blacken their teeth	مسی

A	मौजान	total	میزان
P	मौना	the blue stone, enamel	مینا
A	मौयाद	term, period	میعاد
P	मौर	a title of Saiyads	میر
A	मौरास	hereditary estate or property, a bequest	میراث
A	मौरासो	ancestral	میراثی
A	सुभज्जित	honoured, revered	معزز
A	सुभत्तर	perfumed, fragrant	معطر
A	सुअक्तिल	suspended, in abeyance	معطل
A	सुअक्षिम	a teacher	معلم
A	सुआइना	inspection	معائیڈہ
A	सुआवजा	consideration given, barter exchange	معارضہ
A	सुकहमा	a lawsuit	مقدمہ
A	सुकम्पिल	complete	مکمل
A	सुकर्रर	fixed, appointed, certain	مقرر
A	सुकाम	place, site, a halt	مقام
A	सुकाविल	against, opposing	مقابل
A	सुकाविला	opposition, encounter	مقابله
A	सुकौम	residing, stationed	مقیم
A	सुखबیر	an informer	مخبر
A	सुखातिब	turned, towards	مخاطب
A	सुखालिफ	an opponent	متخالف
A	सुखतलिफ	different	مختلف

A	मुख्तसिर	abridged	مختصر
A	मुख्तार	an authorised person	مختار
A	मुगल	a Mogul	مغل
A	मुगलानी	a Mogul woman	مغلانی
T	मुचल्का	a recognizance	مچلکہ
A	मुजरा	deduction, audience, respects	مجرأ
A	मुजरिम	an offender	مجرم
A	मुजाका,		
	मुजायका	consequence	مضائقہ
A	मुजिब	cause, reason	موجب
A	मुजिर	pernicious, bad	مضر
A	मूजो	hurtful, vexatious, miser	مردی
A	मुतफर्गिक	miscellaneous	متفرق
A	मुतबद्दा	an adopted child	متبنی
A	मुतमव्वल	rich	متمول
A	मुतर्जिम	a translator	مترجم
A	मुतलक	absolute, entire	مطلق
A	मुतल्कि	connected	متعلق
A	मुतवज्जह	towards, favouring	متوجه
A	मुतवातिर	sucessively	متواتر
A	मुतवाली	a trustee of a Muhamma- dan endowment	متولی
A	मुक्तफिक	united	متفق
A	मुक्तसिल	adjacent	متصل

A	<b>सुताबिक</b>	like	مطابق
A	<b>सुताह</b>	a temporary marriage	متعدہ
A	<b>सुदर्शन</b>	a teacher	مدرس
A	<b>सुहृत</b>	duration	مدت
A	<b>सुनका</b>	bloom, raisins	منقی
A	<b>सुनशी</b>	a writer	منشی
A	<b>सुनसिफ</b>	a just judge	منصف
A	<b>सुनाफा</b>	profit, gain	منافع
A	<b>सुनासिब</b>	proper, fit suitable	مناسب
A	<b>सुनीम, सुनौब</b>	a master, a manager of a firm	منیب
A	<b>सुन्तजिम</b>	a manager	منتظم
A	<b>सुफलिस</b>	penniless	مفاسد
	<b>सुफलिसी</b>	poverty	مفاسدی
A	<b>सुफस्सिल</b>	detailed, the country as distinguished from the town	مفصل
A	<b>सुफौद</b>	advantageous, useful	مفید
A	<b>सुफ़, सुफ़त</b>	free, gratis, for nothing	مفتوح
A	<b>सुफ़ौ</b>	a Muhammadan jurist	مفتي
A	<b>सुब्तिला</b>	involved, entangled	مبتلأ
A	<b>सुब्लिंग</b>	a sum of money	مبلغ
A	<b>सुबारक</b>	blessed, fortunate	مبارک
A	<b>सुबादला</b>	barter, an exchange	مبادله
A	<b>सुबाह</b>	allowable, lawful	مباح

A	सुवाहसा	discussion	مباحثہ
A	सुमिक्त	possible, practicable	ممکن
A	सुमानियत, ममानियत	prohibition restriction	ممانعت
A	सुरब्बा	a square	مربع
A	सुरब्बा	preserved fruit	مریبی
A	सुरब्बी	a patron	مریبی
A	सुरोद	a disciple	مرید
P	सुर्ग	a fowl, a cock	مرغ
	सुर्गाबो	a waterfowl	مرغابی
P	सुर्दक	a rascal	مردک
P	सुर्दा	dead, infirm, a corpse	مردہ
P	सुर्दार	dead	مردار
A	सुर्धिद	a spiritual guide, a knave	مرشد
Ā	सुलजिम	accused	ملزم
A	सुल्क	a country, state, territory	ملک
A	सुल्तवी	postponed, adjourned	ملتوی
A	सुलच्छा	plated, gilt, gloss	ملامع
A	सुलाकात	a meeting, visit, carnal intercourse	ملاقات
A	सुलाजिम	a servant, an attendant	ملازم
A	सुलायम	soft, mild, gentle	ملايم
A	सुलाहिजा	inspection, regard	ملاحظہ
A	सुल्ला	a doctor, professor	ملا

P	मुश्क	musk	مشک
A	मुश्किल	hard, intricate, difficult	مشکل
P	मुश्त	fist	مشت
A	मुगाइरा	a meeting at which poets read their verses	مشاعرة
A	मुशाहरा	salary	مشاهرہ
A	मुसद्दी	a clerk, an accountant, a guarantee broker	متصدی
A	मुसब्बर	aloes	صبیر
A	मुसम्मात	a title prefixed to the names of women	سماء
A	मुसलमान	a believer in Muhammad	مسلمان
A	मुसव्वर	a painter	محضور
A	मुसाफिर	a traveller	مسافر
A	मुसाहिब	an aide-de-camp, a compa- nion	صاحب
A	मुसीबत	misfortune	مصدرا
A	मुस्तकिल	fixed, firm	مستقل
A	मुस्तगौस	a complainant	مستغیث
A	मुस्तसना	excluded, exempt	مستثنی
A	मुस्तहक	entitled, deserving	مستحق
A	मुस्तैद	ready, able	مستعد
A	मुहताज	needy, wanting	محتاج
A	मुहब्बत	love	محبوب
A	मुहर्रम	the first month of the Muhammadan year	محرم

A	मुहर्रि	a writer	محرر
A	मुहाफिज	a guardian, protector	محافظ
P	मुहार, महार	a string put through the nose of a camel to guide him	مهار
A	मुहाल	impossible	محال
A	मुहावरा	usage, idiom	محاررہ
A	मुहासिल	revenue, village rents	معامل
A	मुहिम	an enterprise, expedition	مہم
A	मुहैया	got ready, prepared	مہیا
P	मेख	a nail	میخ
P	मेज	a table	میز
P	मेजबान	a host	میزبان
P	मेवा	fruits	میوه
A	मेहतर	a head or chief, an honorific title of sweepers	
A	मेहनत	labour, athletic exercise	محنت
P	मेहमान	a guest	مہمان
P	मेहर	kindness	گھم
P	मेहरबान	kind, gracious	مہربان
P	मेहरबानी	kindness	مہربانی
A	मेहराब	an arch	محراب
P	मै	wine	مع
P	मेदा	flour, meal	میدہ
P	मैदान	a plain, a battle	میدان

A	मोश्किल, मुवक्किल	a client	مُوكِل
P	मोजा	a stocking	مُوزَّة
A	मोतबिर, मातबर	reliable	معتبر
A	मोतदिल, माहिल	temperate, mild	معتدل
P	मोम	wax, bees-wax	موم
A	मोमिन	a Musalman weaver, an orthodox Musalman	مُوسِّم
P	मोमियाई, मिमियाई	a mummy, a medicine	مومیائی
P	मोर्चा	rust, an entrenchment	مورچہ
A	मोहतमिम	a superintendent, a manager	مہتمم
P	मोहर	a seal, a gold coin	مہر
P	मोहरा	a chessman, shell	مہرا
A	मोहलत	respite, time, adjournment, cessation	مهلت
A	मौका	locality, place, opportunity, proper time	موقع
A	मौकूफ	dismissed, ceased	موقوف
A	मौज	a wave, emotion	موج
A	मौजा	a parcel or parcels of land	موقع
A	मौजूद	present, at hand, ready	مرجور
A	मौजू	well-balanced, appropriate	مزین
A	मौत	death	موت

A	मौरुसौ	hereditary	مورثی
A	मौलूद	celebration of the anniversary of Muham-	مولود
		mad's birth	
A	मौला	God, lord	مولا
A	मौलाना	a learned person	
A	मौसिम	season, time	موسم
P	यक	only	یک
P	यक रख्ती	one-sided	یک رخی
P	यक बयक } यक बारगो } all at once	{	یک بیک یک بارگی
P	यकसाँ	regular, plain, level	یک سان
P	यकौन	belief, confidence	یقین
P	यखनौ, अखनौ	broth, soup	یخنی
A	यतौम	an orphan	یتیم
A	याकूत	a ruby	یاتوت
P	या	or	یا
A	या	O ! ho !	یا
P	याजूज माजूज	Gog and Magog ; a couple of bad characters	یا جرز ماجوز
P	याद	recollection, remembrance	یاد
A	यानी-याने	namely, i.e., to wit	یعنی
P	याफ़	income, emoluments	یافت

P	<b>यार</b>	a friend, a companion comrade, mistress	یار
P	<b>यारी</b>	friendship	یاری
T	<b>यूनानी</b>	Greek, Grecian	یونانی
A	<b>रईस</b>	a nobleman, a gentleman	رئیس
A	<b>रकबा</b>	an area	رقبہ
A	<b>रकम</b>	a mark, amount, sum, total	رقم
A	<b>रकाब</b>	a stirrup	رکاب
A	<b>रकावती</b>	a dish, a plate, a saucer	رکابی
P	<b>रग</b>	a vein, an artery	رگ
A	<b>रजा</b>	consent, will, pleasure,	رضا
P	<b>रजाई</b>	a quilt	رضائی
A	<b>रजाय</b>	fosterage, order	رضاع
A	<b>रजौल</b>	a vagabond, villain, an impudent person	رذیل
A	<b>रद, रह</b>	refutation, vomit, can- celled	رد
	<b>रही</b>	rejected, waste, waste-paper	ردی
A	<b>रफा</b>	settlement	رفع
A	<b>रफ</b>	a darn	رفو
A	<b>रफगर</b>	a darner especially of shawls	رفگر
A	<b>रब्त</b>	intercourse, practice, dexterity	ربط

P	रस्ता रस्ता	by and by, in due course	رفته رفته
P	रस्तार	pace, walk	رفتار
A	रमजान	the month of Muharram when Musalmans do not eat and drink bet- ween sunrise and sun- set	رمضان
A	रमल	foretelling by throwing dice	حمل
A	रमूज	inuendos, winks	رموز
A	रम्भाल	a fortune-teller	رمال
P	रवत्रि	a passport	رفته
P	रवा	allowable, current	راجا
P	रवां	current	رطان
P	रवाना	despatch	روانہ
P	रवानगौ	setting out, embarkation	روانگی
P	रविश, रैस	a footpath in a garden	روش
P	रसद	imports, rations, share, commissariat supplies for an army	رسد
P	रसाई	entrance, audience, penetration	رسائی
P	रसोद	an acknowledgment, a receipt	رسی
A	रस्म	order, custom, usage	رسم

P	<b>रसा</b>	causing to arrive, bearing	رسان
A	<b>रस्ख</b>	firmness, access, reach influence	رسخ
A	<b>रस्ल</b>	a messenger from God	رسول
A	<b>रस्म</b>	fees, duty	رسم
A	<b>रहन</b>	a mortgage	رهن
P	<b>रहनुमा</b>	a leader, guide	رهنما
A	<b>रहम</b>	mercy	رحم
A	<b>राजी</b>	satisfied, agreed	راضی
A	<b>राजीनामा</b>	a deed of agreement or نامہ	راضی نامہ
A	<b>रातिब</b>	daily allowance of food, rations	راتب
P	<b>रान</b>	the thigh	ران
A	<b>राय</b>	an opinion, advice	رائے
P	<b>रायगा</b>	in-effectual	رائیگاں
P	<b>रस्लम</b>	one of the twelve champions of Persia, a brave man, a hero	رستم
A	<b>रायज</b>	fashionable, common	رايج
A	<b>रास</b>	reins	راس
P	<b>रास्त</b>	right	راستہ
P	<b>रास्ता</b>	a way	راستہ
P	<b>राह</b>	road, way	راه
P	<b>राह राह</b>	reasonably, properly	راہ راہ

P	रियायत	favour, partiality, remission, abatement	عایت
A	रियाया	the peasantry, subjects, tenants	عایا
A	रियासत	high-mindedness, nobility, state	رباست
A	रियाह	wind in the stomach	پیاح
A	रवाज	custom, usage	رداج
A	रिश्वत	a bribe	رشت
P	रिक्ता	relation, connection, affinity	رشته
A	रिसाला	a treatise, pamphlet, magazine, cavalry	رسالہ
P	रिहा	free, at liberty	رہا
P	रिहाई	discharge, acquittal	رہائی
A	रुक्का	a letter, a chit, a note	رقعہ
P	रुख	face, aspect, the castle (in chess)	رخ
A	रुखसत	leave	رخصت
A	रुखसतौ	on leave	رخصتی
A	रुज्	turning towards, reference, lay before	رجوع
A	रुतबा	honour, distinction	رتبہ
P	रुदाद	a statement, proceeding, record	رعيدهاں

P	रुक्ष	face, cause, reason	"
P	रुमाल	a handkerchief	رُمَال
A	रुमौ	a Turk	رُومی
P	रुवरु	face to face	رُوبُر
P	रुवकार	a judicial act or proceeding	رُبکار
A	रुह	soul, spirit	روح
P	रेखता	strong, a metre, the Hindustani language	ریختہ
P	रेगिस्तान	desert	رگستان
P	रेजगौ	pouring, dropping, small change, a bit, piece	ریزگی
P	रेजा	children employed in masonry work	رینڈ
P	रेवन्द चोनी	rhubarb	ریند چینی
P	रेशम	silk	ریشم
P	रेशमो	silken	ریشمی
A	रेशा	a tremour, the shaking pulsy	رعشہ
A	रैयत	the subject of a state, a tenant	عیت
P	रोज	a day, daily wages	
P	रोजा	fast, fasting, a fast day	
P	रोशनी	light, eyesight	روشنی

P	रौगन	grease, oil, butter, varnish, polish	رugen
A	रौजा	a mausoleum, a shrine	روضہ
P	रौशन	bright, clear, plain	روشن
P	रौशनाई	ink	روشنائی
P	रंगरेज	a dyer	رنگ ریز
P	रंज	sorrow, grief, affliction	رنج .
P	रंजिश	unpleasantness	رنجش
P	रंदा	a carpenter's plane	رندا
A	लकब	a surname, a title	لقب
A	लकवा	distortion of the face, paralysis	لکو
A	लकलका	the cry of a stork	لقلقہ
A	लक्षा	face, the fantail pigeon	لقا
P	लगन	will	لگن
P	लगाम	a bridle	لگام
A	लगायत	inclusive, to the end of	غايت
A	लगो	absurd, nonsensical	لغر
A	लज्जत	flavour, savour, sapidity	لذت
A	लनतरानी	boasting	لنترانی
A	लफज, लज	a word	لفظ
P	लफंग	a loose character	لفنگ
A	लब्बे लबाब	the pith	لب لباب
P	लब	lip, saliva	لب
A	लबलबा	the pancreas	لبلبدہ

P	लबादा	a quilled cloak	لباڈہ
P	लबालब	full to the brim	لبالب
A	लमहा	a moment	لمعہ
P	लरजा	shaking	لرز
A	लवाजिम } लवाजिमا }	necessaries, ingredients baggage	لوازم لوازمہ
P	लश्कर	an army, a camp	لشکر
A	लहजा	a moment	لحظہ
A	लाइलाज	incurable	لا علاج
A	लाखिराज	rent-free	لا خراج
P	लागर	thin	لغر
A	लाचार	helpless	لچار
A	लाचारी, नाचारी	helplessness	لچاری
A	लाजवाब	silenced, matchless, beyond question	لا جواب
A	लाजिम	bound, compulsory	لازم
A	लानत	curse, reproach	لعنت
A	लायक	worthy, competent	لائق
A	लाल	a ruby	لعل
P	लावलश्कर	an army	لار لشکر
A	लावारिस	heirless	لاراث
A	लावारिसी	unclaimed	لارانی
A	लासानी	unequalled	لاتانی
A	लिफाफा	wrapping, an envelope	لفانہ
T	लाश	a corpse	لش

A	लिवास	costume, apparel	لباس
A	लियाकत	worth, merit	لياقت
A	लिलाह	God's name, God's sake	لل
A	लिहाज	notice, deference, shame	لعاظ
A	लिहाफ	a quilt, coverlet	لحف
A	लतशाब (खवाब)	sliminess, mucus, saliva	لعاب
A	लुकमा	a morsel	لقمه
A	लुकमान	a famous eastern fablist	لقمان
A	लुगात	a dictionary	لغات
P	लूलू	a bugaboo, fool	لولو
A	लेकिन	but, on the contrary	ليكن
P	लेजम	a bow with an iron chain for a bowstring used in athletics	ليزم
A	लैतोलाल	evasion, procrastination	لیت، لعل
A	लोबान	benzoin, frankurcense	لوبان
P	लोबिया	a bean	لوبيا
A	लौस	pollution	لرث
P	लंग	lame	لنگ
P	लंगर	an anchor, a thick rope cable	لنگر
P	लंगौ	a colored check worn by Muhamadans as a dhoti	لنگي
A	वकात	weight, force	رقت
A	वकालत	the function of an advocate practice at the bar	رکالت

A	वकील	an agent, a pleader, an envoy, a plenipotentiary	وكيل
A	वक्ता	time, term	وقت
A	वक्तान्‌फवतान्	from time to time, now and then	وقتاً فوتاً
A	वकृफ़	a religious or charitable endowment	وقف
A	वगैरह	et cetera	غیره
A	वजन	weight, influence, credit	وزن
A	वजनौ	weighty, influential, heavy	وزي
A	वजह	reason, cause	رجاء
A	वजा	mode, fashion, way	وضع
A	वजारत	ministry	وزارت
A	वजोफा	a stipend, scholarship	وظيفه
A	वजार	a minister of state, the queen of chess	وزير
A	वजू	ablution before prayer	وضوء
A	वतन	one's native country, birth-place	وطن
A	वफा	fidelity, faithfulness	وفا
A	वबाल	plague, curse, divine vengeance	وبال
A	वक्र	a leaf of a book, gold or silver leaf	ورقة
PH	वर्गलाना	to entice, to mislead	رغلانا

P	वज़िश	athletic exercise	درزش
P	वरना	otherwise or else	ورنه
A	वरम	an inflammation	ورم
A	बल्द	son	ولد
A	बलवत्ता	a gush of passion, fervour	دوله
A	बलायत	guardianship, a country, especially England	لایت
A	बलो	a lord, guardian, a saint	ولي
A	बलो اہل	an heir apparent	ولي عهد
A	بلاہ	by God	والله
A	वसफ	quality, worth, praise	وصف
A	वस्ल	union, sexual intercourse	صل
A	वसोका	a document, government pension	وثيقه
A	वसोयत	a will	وصیت
A	वसोला	patronage, interest, means	رسیله
A	वसوول	realization, collection (of revenue)	وصل
A	वहम	fancy, superstition, doubt	وهم
A	वहमो	superstitious, suspicious	وهمي
A	वहशत	barbarism, madness	وحشت
A	वहशी	savage, cruel, barbarian	وحشي
A	वहابी	a follower of the doctrines of an Arabian reformer, Muhammadanism	وهابي

A	<b>वाकर्द्ध</b>	actual, real	واقعي
A	<b>वाकेआ</b>	an event, occurrence	واقع
A	<b>वाकिफ</b>	acquainted with, aware of, privy to	رافف
A	<b>वाज</b>	preaching	عظ
A	<b>वाजिब</b>	due, binding, obligatory	واجب
P	<b>वादा</b>	promise	وعدہ
P	<b>वापस</b>	back, again	راپس
A	<b>वारदात</b>	occurrence, accidents incidents	رادت
A	<b>वारिस</b>	an heir	رادرث
A	<b>वालो</b>	a ruler, governor	والی
P	<b>वावैला</b>	weeping and wailing	راویلا
A	<b>वासिल बाकी</b>	receipts and balances	راصل باقی
A	<b>वास्ता</b>	relation, business, concern	راسطہ
A	<b>वास्ते</b>	for the sake of, on behalf of, in order to	راسطے
A	<b>वाहियात</b>	absurdity, nonsense	راهیات
A	<b>वाह्यो</b>	a vagabond, vagrant	راهی
A	<b>वाहौतबाहौ</b>	nonsense, foul language	راهی تباهی
A	<b>विरासत</b>	inheritance, patrimony	رثاثت
A	<b>विसाल</b>	meeting, union (of lovers)	رسال
A	<b>घोरान</b>	waste, desolate	ربیران
A	<b>शजर (सङ्खर)</b>	astuteness	شعر
A	<b>शक</b>	doubt	شك

P	शकर (सकर)	sugar	شکر
P	शकरकन्द	sweet potato	شکر قند
P	शकरपारा	a sweet	شکر پارہ
A	शक्ति	form	شكل
A	शक्ति	sceptical, suspicious	شكبي
A	शख्स, सक्स	a person, an individual	شخص
A	शगल	occupation, employment	شغل
A	शजरा	a genealogical tree, a field map	شجره
A	शतरंज	chess	شطرنج
A	शतरंजी	a carpet made of cotton	شطرنجي
P	शनाख्त	recognition	شناخت
P	शपशप	the noise made by a whip	شب شب
P	शप्त आलू	a peach	شفتالو
AP	शफाखाना	an hospital	شفاخانه
P	शब्बो (गुलसब्बो)	the tuberose	شبو
P	शबेरात (शबरात)	the night of record on सुबरात)	شب برات
		which men's lives and fortunes during the coming year are said to be registered in heaven	
A	शमला	the embroidered end of a turban	شمله
P	शमशेर	a sword	شمشير

A	शरह	explanation, commentary	شرح
A	शर्त	condition, term, proviso	شرط
A	शर्ती	provisional, lottery	شرطی
A	शर्बत	solution of sugar and water	شربت
P	शर्म	shame	شرم
P	शर्माशर्मी	through shame	شرما شرمی
P	शर्मिन्दगो	shamefacedness	شرمندگی
P	शर्मिन्दा	ashamed	شرمنده
A	शराकत	combination, partnership	شراکت
A	शराफत	nobility, gentlemanliness	شرفت
A	शरारत	mischief, wickedness	شرارت
A	शराब	spirits	شراب
A	शरीक	joint, a member of a community	شریک
A	शरीف	noble, highborn	شریف
A	शराबखाना	a public house	شرابخانہ
A	शराब्बी	a drunkard	شرابی
A	शरीफा	custard apple	شریفہ
P	शराबोर	drenched	شرابور
P	शलगम	a turnip	سلغم
P	शह	a king, a check to the king (chess)	شه
P	शहबाला	the companion of a bridegroom	شہبلا
P	शहजोर	powerful	شہزور

P	शहतौर	a beam	شہتیر
P	शहतूत	mulberry	شہرت
P	शहد	honey	شہد
P	शहनशाह	an emperor	شہنشاہ
P	शहनशाही	imperial	شہنشاہی
A	शहना	a watchman	شحندہ
P	शहनाई	a musical pipe	شہنائی
P	शहमात	checkmate	شہمات
P	शहर	a city, town	شہر
A	शहवत	lust	شہوت
A	शहादत	evidence, martyrdom	شہادت
A	शहोद	a martyr	شہید
A	शाद्र	a poet	شاعر
A	शाइरे	the art of poetry	شاعری
P	शाख	a branch of a family or a tree	شاخ
P	शागिर्द	a pupil, an apprentice, a disciple	شاگرد
A	शातिर	smart	شاطر
P	शादો	marriage	شادی
A	शान	lustre, radiance	شان
P	शाबाश	bravo	شاباش
P	शाम	evening	شام
A	शामत	ill-luck. adversity	شامت
P	शामयाना	a canopy	شامیانہ

A	शामिल	included, including	شامل
P	शायद	perhaps, probably	شاید
P	शाल	a shawl	شال
P	शाह	a king	شاہ
P	शाहजादा	a prince	شاہزادہ
P	शाहजादो	a princess	شاہزادی
P	शाहाना	royal, a wedding dress, an evening song	شاهانہ
P	शाहौ	royal, kingly	شاهی
P	शिक्ष्त	defeat	شکست
A	शिकायत	a complaint, illness	شکایت
P	शिकार	hunting, booty	شکار
P	शिकारौ	a sportsman	شکاری
P	शिकंजा	a bookbinder's press, a clamp	شکنجہ
P	शिगाफ	split, crack	شگاف
P	शिताब	quickly, directly	شتاب
P	शिताबो	haste, speed	شتابی
A	शिहत	severity	شدت
A	शीया, शिर	a sect of Musalmans	شیعہ
P	शोरोनो (सिन्धौ)	sweets, an offering of sweets	شیرپنی
P	शीरीं	sweet, honeyed	شیرپین
P	शौरा	syrup, juice	شیرہ
P	शीशा	glass, a mirror, a country made large bottle	شیشه

P	शौश्रावशा	delicate, tender	شیشه باشد
P	शुकराना	a present paid to a pleader	شکرانا
A	शुक्र	thanks, gratitude	شکر
A	शुक्रगुजार	grateful	شکرگذار
A	शुक्रगुजारी	gratefulness	شکرگذاری
P	शुगून	an omen	شکون
P	शुतुर	a camel	شتر
P	शुद्धुद	a little knowledge	شبد
A	शुभा	uncertainty, suspense, suspicion	شبہ
P	शुमार	calculation, counting, amount	شمار
	शुमारी (मट्टम शुमारी)	counting, census	مردم شماری
A	शुरु	beginning	شرع
A	शेखचिल्लौ	a traditional jester, a fool	شیخ چلی
A	शेखौ	vanity, boast	شیخی
P	शेर	a tiger	شیر
A	शेर	poetry	شعر
P	शेरनो	tigress	شیرنی
A	शैतान	wicked, satan	شیطان
A	शैतानी	devilish	شیطانی
P	शैदा	a lover, a madman	شیدا
P	शोख	wanton, bold	شوخ

P	शोब	wash	شوب
P	शोर	outcry, clamour	شور
P	शोरबा	broth, soup	شوربا
P	शोरा	saltpetre, nitre	شورا
P	शोरिपुश्त	unruly	شورة پشت
A	शोहरत	celebrity	شهرت
A	शौक	pleasure, fancy, taste	شرق
P	शौहर	husband	شهر
A	सङ्का	a water-carrier	سقہ
A	सङ्कोरा	a small earthen cup	سکورہ
P	सच्ची	a liberal person	سخی
P	सच्चुन	speech	سخن
P	सख्त	hardy, difficult, obdurate, strict, severe	سخت
P	सख्ती	hardness, rigidity, strictness	سختی
A	सदर, सद्र	principal, headquarter, president, a military court	مد
A	सदर आला	a subordinate judge	صدر عالی
AP	सदका	proprietary offerings to avert sickness, alms for pious uses	صدقة
A	सदमा	a blow	صدمة
A	सदरो	a jacket, a waistcoat	صدری
A	सर्द	effort, attempt, exertion	سعی

P	सजा	punishment, correction	سزا
P	सजायास्ता	an old offender	سزا یافته
P	सजावार	liable, deserving, worthy	سزارار
A	सज्जादानशीन	any religious ascetic of the Mahomedan faith	سجادہ نشین
A	सतर	a row, lines for writing	سطر
A	सतह	surface	سطح
A	सदा	voice, sound, tone, echo	مدا
A	सदाकत	truthfulness	صدق
A	सदी	a century	صدی
A	सनधत	art, skill	صنعت
A	सनद	a patent, grant or charter	سند
A	सनम	an idol, a sweetheart	صنم
A	सन्	a year, era	سنہ
A	सन्दल	sandal wood	مندل
A	सन्दली	light yellow, of the colour of sandal wood	مندلی
A	सन्दूकचा	a small box, chest	صندوقچہ
A	सन्दूकचो	fem. of the sanduqcha	صندوقچی
A	सफर	travel, journey	سفر
A	सफरी	provisions for a journey, guava	سفری
A	सफा	clean	صفا
A	सफा	a page	صفحہ
A	सफाई	cleanliness	صفائی

P	<b>सफेद</b>	white	سعید
P	<b>सफेदा</b>	white lead	سفیدہ
P	<b>सफेदो</b>	white-wash	سفدی
A	<b>सबक</b>	a lesson	سبق
A	<b>सबब</b>	cause, ground, means	سبب
A	<b>सबौल</b>	mode, manner, road, water or other drinks distributed during the festival of Muharram	سبیل
A	<b>सबूत</b>	proof	ثبوت
P	<b>सब्ज</b>	green, unripe	سبز
P	<b>सञ्चक</b>	a jay	سبزک
P	<b>सञ्चा</b>	green, bhang	سبزہ
P	<b>सञ्ची</b>	greenness, vegetable	سبزی
A	<b>सब्र</b>	patience	صبر
P	<b>समन्द</b>	a high beared horse	سمند
A	<b>समन</b>	summons	ثمن
A	<b>समा</b>	hearing, music, singing	سمع
A	<b>समाघत</b>	hearing of a suit, the sense of hearing	سماعت
P	<b>समोसा</b>	a small three cornered pastry	سموسہ
P	<b>सर</b>	a head, chief	سر
A	<b>सरअच्छाम</b>	materials, preparations	سراں جام
P	<b>सरकश</b>	refractory, disloyal	سرکش

P	<b>सरकार</b>	master, chief, government	سرکار
P	<b>सरखत</b>	a receipt or an agreement	سرخط
P	<b>सरगना</b>	a chief, especially of offenders	سرغندہ
P	<b>सरताज</b>	a chief, lord	سرتاج
P	<b>सर्दी</b>	a superior musk melon brought from Kabul	سردیا
P	<b>सर्दार</b>	a headman, a nobleman	سردار
P	<b>सर्दी</b>	catarrh	سردی
P	<b>सरनाम</b>	well-known, famous	سرنام
A	<b>सरपरस्त</b>	a patron	سرپرست
A	<b>सरपोश</b>	a lid	سرپوش
A	<b>सफँ</b>	cost	صرف
A	<b>सर्फा</b>	economy, cost	صرفہ
P	<b>सरबराह</b>	management, a manager	سربراہ
P	<b>सरमाया</b>	materials, capital	سرمایہ
A	<b>सरसञ्ज</b>	verdant, flourishing	سرسنجز
P	<b>सरसाम</b>	delirium	سرسلام
P	<b>सराचा, सरचा</b>	a long bamboo, a tall man	سرچہ
A	<b>सराफ</b>	a money changer	صراف
A	<b>सराफा</b>	banking, the money market, exchange	صرانہ
A	<b>सराफी</b>	the discount on exchange of coins	صرافی

A	सराय	an inn	سرے
P	सरासर	wholly	سراسر
P	सरासरी	a rough estimate, summary	سراسری
A	सरोहन	expressly	صریحاً
A	सर्व	pleasure, joy, slight intoxication	سرور
P	सरे आम	publicly	سر عام
P	सरे इजलास	in court	سر اجلاس
P	सरे शाम	early in the evening	سر شام
P	सरेस	glue	سریش
P	सरोकार	business, concern	سروکار
P	सरोद	a kind of guitar with catgut strings	سرود
A	सलाम	salutation	سلام
A	सलाम अखेकुम	peace with you, good morning	سلام عليك
A	सलामत	safe, well	سلامت
A	सलामतौ	protection	سلامتی
A	सलाह	counsel, advice	صلح
A	सलाहो मशवरा	advice and counsel	صلح مشوراً
A	सलौका	knack, observance of the rules of etiquette	سلیقه
A	सलौस	simple, easy	سلیس
A	सदाब	a virtuous or religious act	ثواب

A	सवार	a rider, drink	سوار
P	सवारौ	a rider, a vehicle	سواری
A	सवाल	a query, petition, request a sum, a problem	سوال
A	सहन	a courtyard	صحن
A	सहनक (सनाको)	a small earthen dish	صحنک
P	सहम	fear, dread	سم
A	सहल	easy	سهل
A	सहो	correct, perfect, valid	صحي
A	सङ्खलत-सङ्खलियत	ease, facility	سہرلت
A	साइत	a moment	ساعت
A	साईस	a groom	سائس
A	स्थाहा	an account book	سیاھا
A	स्थाहो	ink, blacking	سیاهی
P	साँ	like	سان
A	साकिन	an inhabitant	ساکن
A	साको	a cup-bearer	ساقی
P	साज	maker, harness. musical instruments, concord	ساز
P	साजबाज	apparatus, ornaments, harmony	ساز باز
P	साजिश	conspiracy	سازش
P	सादगी	simplicity, frankness	سادگی
P	सादा	white, simple, frank	سادہ
P	सादा लौ	a simpleton, fool	سادہ لور

A	<b>सानी</b>	peer, equal	ثاني
A	<b>साफ</b>	clear	صاف
A	<b>साबन, साबुन</b>	soap	صابن
A	<b>साविक</b>	former, past	سابق
A	<b>साविका</b>	dealing, correspondence, intercourse	سابقه
A	<b>सावित</b>	sound, firm, entire, proved	ثبت
P	<b>सामान</b>	things, arrangements, preparations. sign, token	سامان
P	<b>सायबान</b>	a sunshade, a thatched roof	سایبان
A	<b>सायर</b>	octroi	سایر
P	<b>साया</b>	shelter, protection, a petticoat, the influence of an evil spirit	سایه
P	<b>सायेदार</b>	shady	سایه دار
P	<b>साल</b>	a year	سال
P	<b>सालगیرह</b>	birthday	سال گرہ
P	<b>सालाना</b>	annual	سالانہ
P	<b>सालार</b>	a general or commander- in-chief, a brother-in-law	سالار
A	<b>सालिस</b>	an arbitrator, assessor	ثالث
A	<b>साहिब, साहेब</b>	husband, God, king, governor, a gentleman, master, Europeans	صاحب

AP	<b>साहिबजादा</b>	a young master, your son	صاحب زادہ
A	<b>साहिबान</b>	gentleman	صاحبان
A	<b>सिक्का</b>	a royal signet, current coin	سکہ
P	<b>सिंकंजबोन</b>	vinegar mixed with sugar	سکنجبیں
A	<b>सिजदा</b>	kneeling and touching	سجدہ
P	<b>सितम</b>	tyranny	ستم
P	<b>सितमगर, सितमगार</b>	tyrant, oppressor	ستم گر - ستم گار
P	<b>सितार</b>	a guitar with three strings	ستار
P	<b>सितारा</b>	a star	ستارہ
A	<b>सिन</b>	year, age	سن
P	<b>सिपर</b>	a shield	سپر
P	<b>सिपहसालार</b>	commander-in-chief	سپاہ سالار
P	<b>सिपाह</b>	soldiers, army	سپاہ
P	<b>सिपाही</b>	an Indian soldier, a peon	سپاہی
A	<b>सिफत</b>	quality	صفت
A	<b>सिफर</b>	cypher	صفر
P	<b>सिफारिश</b>	recommendation, inter- cession, influence, interest	سفارش
P	<b>सिफारिशो खत</b>	a letter of introduction	سفارشی خط
P	<b>सिमाहो-सेमाही</b>	quarterly	سماہی
A	<b>सियाह, खाह</b>	black, dark	سیاہ
P	<b>सिरका</b>	vinegar	سرکہ
A	<b>सिर्फ</b>	merely	صرف
P	<b>सिरिस्ता</b>	usage, rites, department	سرشتہ

A	<b>सिरीसाफ</b> , <b>सरोसाफ</b>	a kind of muslin	سریساف
A	<b>सिलसिला</b>	a chain, series	سلسلہ
A	<b>सिलाह</b>	weapons, arms	سلاح
A	<b>सिलाहखाना</b>	an arsenal	سلاح خانہ
A	<b>सिवा</b> , <b>सिवाय</b>	besides, since, except	سرا سوائے
A	<b>सिवाई</b>	additional income over and above the ordinary rents	سرائی
P	<b>सौख</b>	a skewer, a long thin piece of metal	سینک
A	<b>सोगा</b>	section, department	صیغہ
P	<b>सोना</b>	the chest	سینہ
A	<b>सुहा</b>	hardened excrement	سدہ
A	<b>सुन्त</b>	any obligatory religious ceremony such as circumcision	سنٹ
P	<b>सुपुद्द</b>	delivery, charge	سپرد
P	<b>सुपुद्दगो</b>	commitment, charge, surrender	سپردنگی
A	<b>सुफ़</b>	powder	سفرف
A	<b>सुबह</b>	morning, dawn	صبح
P	<b>सुबुक</b>	delicate, trifling	سبک
P	<b>सुम</b>	a hoof (of a horse)	سم
T	<b>सुराग</b>	trace, track, clue	سراغ
A	<b>सुराहौ</b>	a goblet	صرامی
P	<b>सुर्ख</b>	red, a ghugchi	سرخ

P	सुख्द	successful	سرخ رر
P	सुख्वा॑	the chakwa or Brah- mani fowl	سرخاب
P	सुख्ते॑	redness	سخی
P	सुर्मा॑	antimony powder	سرمه
P	सुलफा॑	little balls of tobacco smoked in a huqqa without the interven- tion of a tile	سلفہ
A	सुलतान	a sovereign	سلطان
A	सुलह	peace, truce, reconcilia- tion	صلح
A	सुलहकुल	friends with all	صلحکل
A	सुलूक	behaviour	سلوک
P	सुस्त	loose, slack, weak	سست
P	सुस्ती॑	laziness, impotence	سستی
P	सूद	profit, gain, interest	سود
P	सूदी॑	lent or borrowed at interest	سودی
A	सूफी॑	a peculiar sect of muslim devotees	صرفی
A	सूबा॑	a province	صوبہ
A	सूरत	face, features	صورت
P	सूराख	an eyelet, a perforation bore	سوراخ
P	सेब, सेव	an apple	سیب
A	सेहत	health, soundness	صحت

A	سےید	a descendant of Husain the grandson of Muhammad, a class of Muhammadans	سد
A	سےر	perambulation, tour, walk	سیر
AP	سےلاب	flood, inundation	سیلاب
P	سےخاتا	blotter	سخنہ
P	سےজনো (সুজনো)	a quilted cloth used as a carpet	سرزني
P	سےজাক, سুজাক	gonorrhœa	سرماک
P	سےজিশ	inflammation	سرزش
P	سےযম	third	سوم
A	সেহবত	company, society	صحابت
P	সৈগন্দ	oath	سرگند
T	সৈগাত	a' present	سغات
T	সৈগাতী	rare, choice, fit for a present	سرغاتي
P	সৌদা	goods, marketting, purchase	سردا
P	সৌদা	madness, insanity	سردا
P	সৌদাগর	a merchant	سوداگر
P	সৌদাগরী	trade, business	سوداگري
P	সংগ	a stone, weight	سنگ
P	সংগোন	grave, serious	سنگين

P	संजाफ़	border, hem	سنچاف
P	संजोदगी	gravity, solemnity	سنجدگی
P	संजादा	solemn	سنجدہ
A	हक़	just, right, true	حق
A	हकाकात	the facts, the merits	حقیقت
A	हकौकी	genuine, real, true	حقيقي
A	हकौम	a philosopher, a physi- cian, a learned man	حکیم
A	हकौमी	medical	حکیمی
A	हकौर	contemptible, vile	حقیر
A	हज़	the pilgrimage to Mecca	حج
A	हज़म	digestion, embezzlement	هضم
A	हज़मत	shaving, a shave	حجامت
P	हजार	a thousand	ہزار
A	हज्जाम	a barber	حجام
A	हज़ो	a satire, infamy, dis- repute	ہجر
A	हतक	defamation	ہتك
A	हत्तलइमकान	as far as lies in one's power	حتی الامکان
A	हद, हइ	boundary, limit, term the utmost point or degree	حد
A	हदौस	the traditional sayings and doings	حدیث

A	हब्बा	a grain, shell, tittle	جہ
A	हब्श, हबश	Abyssinia or Etheopia	حبش
A	हबशी	an African, an Abyssianian	جشی
P	हमउम	of the same age	هم عمر
P	हमदर्द	sympathetic	همدرد
P	हमदर्दी	sympathy	همدردی
P	हमराह	with, together	همراه
A	हमल	pregnancy, the child in the womb	حمل
A	हमला	assault, invasion, attack	حملہ
P	हमवार	level, even	هموار
A	हमेल, हियाल	necklaee	حمایل
P	हमेशा	always	ہمیشہ
A	हम्माम	a Turkish bath	حمام
A	हम्माल	a porter	حمل
P	हर्मासन	of the same age	هم سن
P	हमसाया	a neighbour	ہمسایہ
P	हमा शुमा	we and you, everybody	هما شما
A	हया	shame, decency, modesty	حیا
P	हर	every, each	هر
P	हरचन्द	howmuchsoever, how- soever	ہرچند
A	हरबा	an offensive weapon, arms	حرب
A	हराम	illegitimate, adultery	حرام

AP हरामखोर	one who does not perform the task for which he is paid	حرام خور
AP हरामजादा	illegitimate, bastard, a rascal, villain	حرام زادہ
AP हरामजदगी	roguey, villainy	حرام رنگی
A हरामी	a bastard	حرامي
A हरारत	heat, warmth, slight fever	حرارت
A हरौफ	a rival, an opponent	حربف
A हरौरा, हरेता	a caudle of suji, sugar, milk and water, aniseed and cardamums	حریرہ
A हक्कत, हरक्कत	motion, hindrance, opposition	حرکت
A हर्फ	a letter, a particle, handwriting	حرف
A हर्गिंज	ever, always	هرگز
A हर्ज	an interruption	حرج
AP हर्जाना	damage, compensation, demurrage	هراجانہ
A हल	solution, working of a sum	حل
A हलका	the throat	حلق
A हलका	a circle, a boundary which includes the lands and dwellings of a village	حلقه

A	हल्कान	worried, harassed	هلکان
A	हलाल	lawful to eat, lawfully earned	حلال
AP	हलालखोर	one whose earnings are ligitimate, a sweeper	حلال خر
A	हलफ	an oath	حلف
A	हलवा	a sweet made of flour, ghee &c.	حلوا
A	हलवाई	a confectioner	حلوائی
A	हवलदार	an Indian cavalry officer	حولدار
A	हवस	lust	ہوس
A	हवा'	wind, air	ہوا
A	हवाला	reference	حوالہ
A	हवालात	a lock-up	حوالات
A	हवास	the senses	حواس
A	हवेलो	a big house built of brick or stone	حوبیلی
A	हब्बा	Eve, the mother of man- kind	حمرا
A	हसद	envy	حسد
A	हसब	agreeably to, according to	حسب
P	हस्ती	existence	ہستی
A	हाकिम	an official, one empowered with authority	حاکم
A	हाकिमाना	judicial, official	حاکمانہ
A	हाकिमी	sway, government	حاکمی

A	<b>हाजत</b>	requirement, a lock-up, a call of nature	حاجت
A	<b>हाजिम</b>	digestive	حاضم
A	<b>हाजिमा</b>	digestion	هاضمه
A	<b>हाजिर</b>	present	حاضر
A	<b>हाजिरौ</b>	attendance, presence	حاضری
A	<b>हाजी</b>	one who has made pil- grimage to Mecca	حجی
A	<b>हातिम</b>	the name of an Arab chief famous for his liberality, liberal	حاتم
A	<b>हादसा</b>	misfortune, an accident	حادثہ
A	<b>हाफिज</b>	a guardian, keeper	حافظ
A	<b>हाफिजा</b>	memory	حافظہ
A	<b>हामो</b>	supporter, patron	حامی
A	<b>हाल</b>	condition, state, current, now passing	حال
A	<b>हालत</b>	circumstances, condition	حالت
A	<b>हावौ</b>	getting the upper hand, all in all	حاري
A	<b>हाशिया</b>	border, margin	حاشیہ
A	<b>हासिल</b>	proceeds, produce	حاصل
A	<b>हिकमत</b>	art, ingenuity, frugality the function of a phy- sician	حکمت
A	<b>हिकायत</b>	a story, romance	حکایت

A	हिकारत	contempt, scorn	حقارت
A	हिफ्ज, हिज	by heart	حفظ
A	हिफाजत	protection, security	حفظت
A	हिदायत	instruction, injunction	هدايت
A	हिना	the Indian myrtle	حنا
P	हिन्दसा	figure, number	ہندسہ
A	हिबा	a gift, grant	ہبہ
P	हिमयानी	a purse	ہمیانی
A	हिमाकत	stupidity, folly	حماقت
A	हिमायत	protection, support, defence	حمایت
A	हिमायती	a protector, guardian	حمایتی
A	हिष्मत	spirit, enterprise, courage	ہمت
A	हिरमजौ	a red earth used in painting doors	ہرمزی
P	हिरास, हिस्स	fear, disappointment	ہراس
A	हिरासत	custody, guard, change	حراست
A	हिसाब	accounts, calculation, arithmetic	حساب
A	हिसाबी	an accountant, belonging to accounts	حسابی
A	हिस्ता	a share, dividend	حصہ
A	हौला	pretext, fraud	حیله
A	हुक्का	the pipe in which tobacco is smoked	حقة

A	हुक्म, हुकम्	order, an injunction,	حکم
	हुकुम	leave, license, decision	
A	हुकूमत	power, sway, rule	حکومت
A	हुजूम	a mob, crowd	ہجوم
A	हुजूर	the presence, of a superior	حضور
A	हुजूरी	an attendant	حضری
A	हुच्चात	disputation, altercation	حجت
A	हुच्चाती	argumentative, conten- tions	حجتی
P	हुनर	skill	هنر
A	हुर्मत	reputation, respect, modesty	حرمت
A	हुलिया	personal appearance, a description of a person	حلیہ
P	हुश्शा	the sound made in driving away birds &c.	ہش
A	हुसूल	issue, exaction	حصل
A	हुस्त	beauty, loveliness, elegance	حسن
A	ह़र	a black-eyed virgin of paradise	حر
A	हैजा	cholera	ہیضہ
A	हैरान	worried, perplexed, at a loss	حیران

A	हैरानी	distress, worry, confusion	حیرانی
A	हैवान	a brute or irrational animal	حیران
A	हैसियत	capacity, ability, means resources	حیثیت
P	होश	sense, discretion	ہوش
P	होशियार, हुशियार	conscious, knowing, awake	ہوشیار
P	होशियारी	cleverness	ہوشیاری
A	हौज	a reservoir, cistern	حوض
A	हौसला	ambition, courage, spirit	حوصلہ
A	हौल	terror, horror	ہول
A	हौलदिल	palpitation	ہول دل
AP	हौलनाक	dreadful, horrified	ہولناک
P	हंगामा	tumult, disturbance	ہنگامہ

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